WORLDWIDE CLASSICS Newsletter

Featuring Articles [illegible] World's Greatest [illegible]

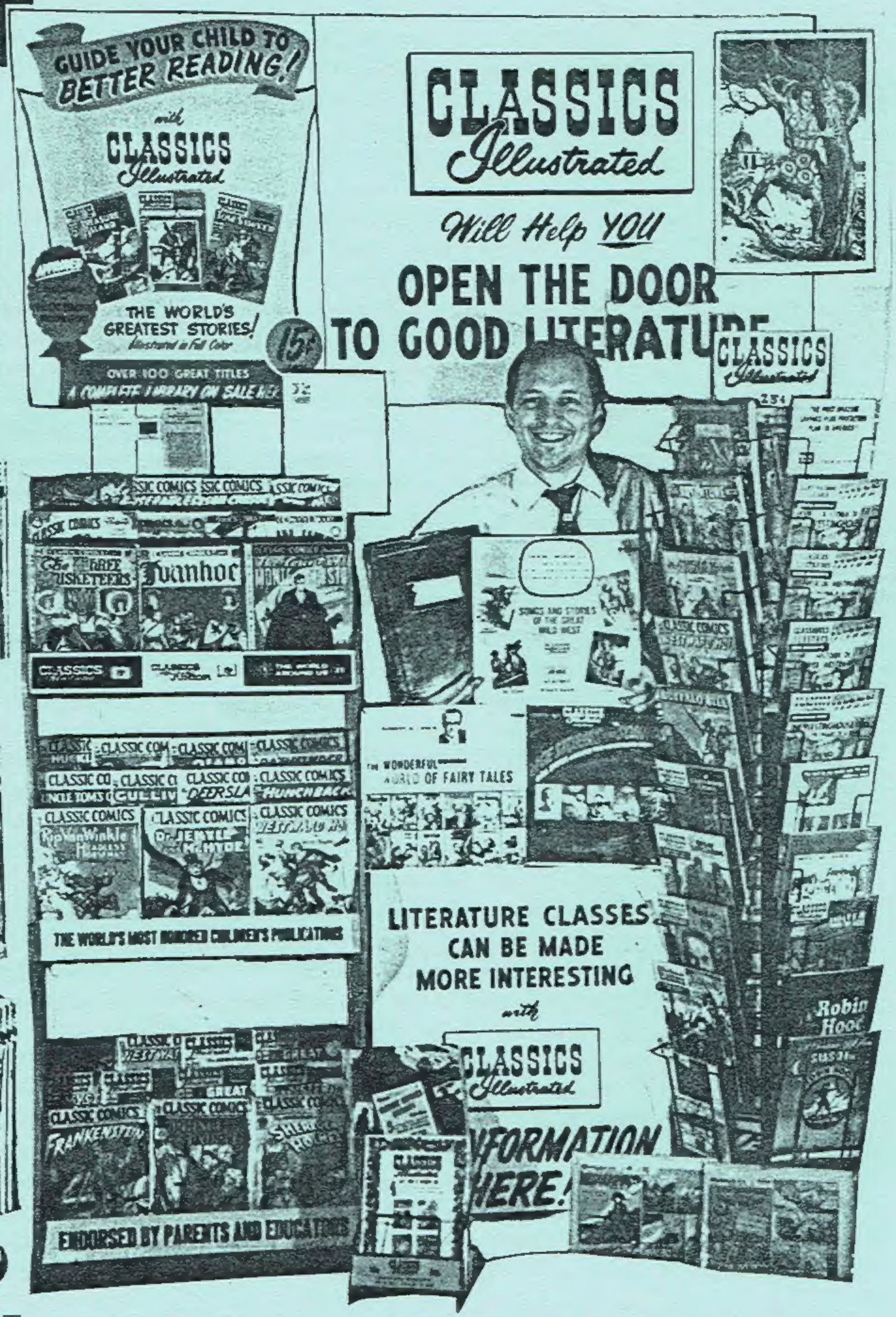
No. 8 $1.50

COME TO CHICAGO!!

RARE CLASSICS MEMORABILIA SHOW

TRIANGULAR SPINNER RACK

PEPPERMINT STICK RACK



70 RARE/VALUABLE CI COLLECTIBLES

CLASSICAL NEWS

In the last 7 months we have published nearly 3000 copies of WCN. Our hobby is growing rapidly, with many new collectors, new discoveries and information coming in at a nearly blinding rate, steady WCN orders from distributors DIAMOND and CAPITAL CITY, strong coverage in the OVERSTREET COMIC BOOK PRICE GUIDE and the COMIC BUYER'S GUIDE, our RARE CLASSICS ILLUSTRATED MEMORABILIA SHOW featured in this year's CHICAGO COMICON, articles in publications such as THE NEW YORK TIMES, and a new CLASSICS ILLUSTRATED series just around the corner. It is like a whirlwind.

But occasionally we do get dreamy, and not all of our plans work out. Our hobby needs steady, sustained growth, and we have to learn what the limitations of the real world are. See the WCN8 article, GROWING PAINS AND PLEASURES, for details of cancelled projects, balanced with a list of the dozens of recent CLASSICS articles and presentations.

All systems are GO!! for our CLASSICS Show in Chicago on June 30. See the WCN8 article, telling you every detail you need to plan, and why you will be sorry if you miss this pilgrimage to CI Mecca. Press Releases and other promotional efforts have begun, and the CHICAGO SUN-TIMES has already committed to full-column coverage. For those unfortunate souls who have to miss the show, we will produce a video of the full event.

The WCN8 cover photo showing 70 rare/valuable CLASSICS collectibles is being used in the show promotion, and you can also order thru WCN an 11x17 Laser Color Copy for $3.95, or a 4x6 Color Photo for a mere 50¢.

By now you should have seen the new 1989 OVERSTREET COMIC BOOK PRICE GUIDE, which will probably sell over 150,000 copies this year. CLASSICS again received increased coverage, and a CI Mint Set increased in value over 23%. Only DETECTIVE COMICS and FAMOUS FUNNIES increased in value more. But CI Non-Series Items are increasing in value about 50% annually. See the WCN8 article, 1989 CI MARKET ANALYSIS, for my full report.

The 1960s CLASSICS COLOR MOVIES that RAY TRUE discovered have turned out to actually be TV PILOTS, according to OWEN ZAPEL, the producer of the films. See Ray's WCN8 Feature Article, CLASSIC'S WIZARD OF OZ, for all the details and illustrations. Ray is attempting to put all the film sections together to make a video to offer to collectors. Of course you can see the original films themselves at our CLASSICS Show in Chicago.

How many of you saw the March 27 NEW YORK TIMES article on CLASSICS? That article was picked up all over the country from their news service. Boy, was it a refreshing change from the V.V.! The N.Y.Times article had positive remarks about the old and the new CI series. I was surprised at how short it was, considering how extensive were their interviews with BERKLEY PRESS, FIRST COMICS, and myself. There was only one real error in the article. CLASSICS ILL. never sold 25 million copies a MONTH! How do these stories get started? Or perhaps "month" was a typo for "year." AL KANTER's biggest claim ever was 100 million in FIVE years. But we should be very happy about the Times article. A copy of that article will open a lot of other media doors in your town and mine.

FIRST COMICS has revealed their new logo for the new CI series. After seeing the old logo for forty years, the new logo takes a little getting used to. The new series is still set to begin next January. They will be perfect-bound, on high-quality paper, 48 pages, and will retail for $3.50. Titles already under production are THE RAVEN (& other POE stories), THROUGH THE LOOKING GLASS, GREAT EXPECTATIONS, MOBY DICK, HAMLET, THE SCARLET LETTER, COUNT OF MONTE CRISTO, DR. JEKYLL & MR. HYDE, and THE ISLAND OF DR. MOREAU.

CLASSICS ILLUSTRATED™

An article in the May 9 RICHMOND TIMES-DISPATCH showed cover illos. for two of the new titles - DR. JEKYLL & MR. HYDE, and THE SCARLET LETTER. This article interviewed local educators, with mixed responses.

Other comic book publishers are doing classical adaptations. I cannot keep track of all of them - ETERNITY, RENEGADE, DONNING-STARBLAZE. NOW COMICS is doing BARON MUNCHHAUSEN, in connection with the new movie. If you want more info on these, contact JOHN HAUFE. He knows everything.

And now it is on to the new discoveries! BOB LEVY discovered another CI LP-Record: WESTERN PLAYHOUSE:SONGS AND STORIES OF THE GREAT WILD WEST. It is also by Lion Records - L70103. It shows cover illos. of CIs 96, 112, 121 & 129. It also includes stories from SPCL#159A. From this we derive an approx. date of 1960. Bob sold it to moi for $250, a record record. Since it is the only known copy, we are offering an audio tape of it and the (also very rare) JUNIOR Record, both for $4.95. See Catalog section.

JIM SANDS has discovered yet another COWARD SHOE Edition-22(85). That brings the total to 18, all very rare. PHIL GAUDINO discovered another copy of COWARD 103(O). JOHN HAUFE has now completed a survey of all the known COWARD SHOE copies. Speaking of rarity, only one edition has more than 3 known copies. Here is the breakdown: 6-KnC(=Known Copies): 104(O)
3-KnC: 12(89) 101(O) 103(O) 2-KnC: 72(89) 92(O) 98(O) 110(O) 112(O)
1-KnC: 5(87) 22(85) 49(85) 69(87) 96(O) 100(O) 105(O) 108(O) 109(O)

H. L. O'NEAL found another copy of the SEALTEST CI#4(135). This is very significant because there had been speculation that the only other known copy was a prototype, because RICH ROSTEL obtained it from a Sealtest employee in Louisville, KY. H. L.'s copy turned up in Nashville, TN.

Another major discovery was another copy of CHRISTMAS GIFT BOX - 4Z. This is the first copy found in OVER TEN YEARS, and I am proud to say it turned up in St. Louis. All other known copies were found in New York. If you thought the COWARDs were rare, look at the chart on CHRISTMAS GIFT BOXES: 2-KnC:4W, 4Y, 4Z 1-KnC:4V, 4X. My copy of 4Z contains high-grade CI inside, but a 10(97) replaced the 63-LDC(R) nonexistent cover illo.

The second known copy of THE KNIGHT & THE WITCH was found by CALVIN SLOBODIAN and sold for $250. A third known copy of the Canadian 14-CC was found by BOB LEVY and sold for $375. None of the three Can. 14-CC's were found in Canada. No non-U. S. CI has ever yet sold for $400 or more.

JOHN HAUFE's 27-Pocket WOODEN DISPLAY RACK had black paint covering the top level sign. He discovered that by holding the sign at an angle to the light, you could see and feel the sign. He had it restored. This sign dates from around 1959, when they introduced WAU. Notice that it is different from the CURTIS BROCHURE illo. -3 series/no price circles.

PHIL LEVINE is going crazy finding CI collectible items, particularly display racks. He just found SEVEN 27-Pocket WOODEN DISPLAY RACKS. They are different from JOHN HAUFE's, and more similar to the CURTIS BROCHURE illos., with six price circles (see WCN6 cover), only listing CLASSICS ILL. All of the racks say 15c, except for one painted over with 25c.

PHIL also found TWENTY unused (still in original boxes) PEPPERMINT STICK RACKS (see WCN8 cover). This is a Red-&-White 6'4" peg-board pole and sign, with 12 metal prongs to hold the bagged CLASSICS. The bagged CLASSICS began about 1964, but the CURTIS BROCHURE illo. show no sign, so we date these unused warehouse PEPPERMINT RACKS about 1970.

Included in this same warehouse discovery, PHIL found NINETY unused, boxed, 15x12x11 metal wire-frame racks with no sign or identification, which have come to be known as MYSTERY RACKS. They look very strange, a little bit like an old milkman's metal hand-carrier. For months PHIL was racking his brain, trying to make some sense out of this. Then he sent one to me. Here is a coincidence you will not believe. The MYSTERY RACK fits like a glove on (and only on) a PENTAGONAL (ONE-PIECE SIGN) SPINNER RACK. The great irony is that there are 90 MYSTERY RACKS and only one known copy of the rack they fit on. The unopened MYSTERY RACK boxes date from 1970, just a few months before CLASSICS ceased publication.

Just when you thought you were drowning in Display Racks, CARL FORBES of Canada discovered two copies of a TRIANGULAR 36-POCKET (3x12) SPINNER RACK (see WCN8 cover). It is 5-feet high. The small insigia-CURTIS,LTD. indicates that it is Canadian. It is a composite of WCN7 pictorial items K1-L1-M1. The 3-sided CI-15c Sign is somewhat similar to GARY TREECE's 5-sided Sign; the body is different in quantity only from the standard Spinner Rack; and it has the same Cast-Iron Base as the M1 Prototype.

Other rarities are turning up. RAY TRUE recently found copies of the U.S. COLOR POSTER and the BEN FRANKLIN INSURANCE GIVEAWAY. I recently found copies of the SPACE RECORD and BRITISH HARDBACK DULUXE 106.

JIM SANDS has a previously unknown version of the CHRISTMAS GIVEAWAY. It is from 1953. It is not PICTURE PARADE#4, but neither does it have an ad of any sort. He also has what may be a different variation of the U.S. COLOR POSTER. I hope to get xeroxes or photos of those shortly. JIM also wanted to express his appreciation for the many encouraging letters he has received since WCN7. In fact, he has received only one reply with any type of complaint at all. This has been a rebuke to me for my strong wording in WCN7 about "supposed" problems when he left. This has taught me an important lesson about how gossip can get out of hand. This is my public apology to JIM for my harsh words. JIM also wanted to express his regret for not keeping in touch with any CI collectors while overseas.

We have reached a dilemma concerning the abundance of common reprints with minor variations in color, paper, or printing defect marks. We will keep track of them thru WCN, but not all of them will get listed in the price guide. I have discovered 12(89) color variations from deep blue to light violet, and 49(85) paper variations-regular and thick pulpy paper.

New JUNIOR Reprint Editions have been discovered: 514(4/64) 520(6/64) 529(2/64) 536(62/3) & 545(12/64). Junior Reprints will NOT be listed in the 1990 price guide. We will do a price listing of them first (WCN9?), to see if there is enough interest to warrant an OVERSTREET listing.

PHIL LEVINE found two more editions of CHILDEN'S DIGEST with excerpts from CI SPECIALS & WAU - February 1963 and July 1965. Someone needs to do more research on them from the early to mid-1960s. Volunteers? PHIL also found about a dozen unpublished art pages from BEST OF BOYS LIFE.

KIRK WALLACE found a previously unknown Canadian Comic called FAMOUS ADVENTURE STORIES, from the same publisher as CANADIAN HEROES (which had ads for CC). It would have to be from 1942-45. It has 64 b&w pages of serialized stories of CI titles 1, 7, 16, 27, 53, 108. It is not CI art, but some of the art looks like it could have been copied from CI. Any ideas?

We thought we had found another CI LP, LION RECORDS-#L70078: RIP VAN WINKLE AND JOHNNY APPLESEED, but it contained no mention of CI/Gilberton. LION released the RVW/JA-LP at the same time as the CI-JUNIOR LP-#L70080.

We regret that the planned Banquet after our CI Show did not work out. One of our guests was going to be RALPH YARRISH of Boston. In the 1940s Ralph's landlady was the mother of RAYMOND HAAS, who introduced him to AL KANTER. Ralph was the New England CI Distributor from 1947-51, when CURTIS took over. ALK continued to assist Ralph in other ventures, and in 1968 invited him back to push sagging CI sales. Ralph sent me a copy of a very significant 4-21-71 Al Kanter letter discharging him due to the demise of CI. It is on GILBERTON stationary (not CI), listing only Crossword Puzzles. My quick research determined that under TWIN CIRCLE, there were about 60 CI editions in 1968 and 1969 (each), but only 20 in 1970 and 10 in 1971, all dated WINTER or SPRING 1971. This pinpoints the precise date CI ended, and why 1970 Racks were not distributed.

KEITH McLEOD of Tucson initiated a CI article in the ARIZONA DAILY STAR (see pg. 18-recent CI articles). This shows what each of us can do! It produced contact with the daughter and son-in-law of KEN FITCH, one of the main CI adaptors (see WCN6, pg. 25). They told Keith many interesting CI stories, and I hope to interview them. Ken knew SIEGEL & SHUSTER well. They autographed a copy of SUPERMAN#1 for him. Now you're talking!

HAL KANTER (TV/Movie Writer/Producer), AL KANTER's son, recently received the PADDY CHAYEFSKY AWARD by the WRITERS GUILD OF AMERICA for Lifetime Achievement as a Writer. TOM BOCCI used to work with HAL at DISNEY. We would love to make contact with HAL or BILL KANTER.

Hal Kanter

In WCN8 we begin a new column - NOVEL INSIGHTS (pg. 19), to encourage you to collect the original books along with the comics. Here is an exciting example I just found: THE COUNT OF MONTE CRISTO, 1976 Paperback by Hart Publ. Co., NY. It contains 246 19th century illustrations, average size 4"x5". That is an illustration volume equivalent to twice as long as the CI version. Think of what a comic book edition would have looked like had they done one at the time the book was written! Great detail!

Opportunities abound to promote our hobby. A radio station in Toronto saw my reply in the VILLAGE VOICE. They interviewed me (15 minutes) on CBC RADIO VARIETY, which aired March 18. We have made many new contacts.

TOM INGE introduced me to the ASSOC.-POPULAR CULTURE. I was able to be a replacement speaker at their convention in St. Louis April 7. Only a handful were in the group, but I made two good contacts - SOL DAVIDSON, who collected CI since 1946, and has copies of Canadian Newspaper Edits. (GLOBE & MAIL), and Prof. MATT McALLISTER, who has prepared a 50-page paper on articles about comic-books. If you would like a copy, send $1.00 for postage to him at the Univ.-ILLINOIS, Communication Research Inst., Coll.-Comm., 222B Armory Bldg., 505 E. Armory Ave., Champaign, IL 61820-6295. It lists some CI articles I never saw before. You can get xeroxes of them and many other CI articles, including MIKE SAWYER's treatise (see pg. 8).

There is no end to the new articles and information. There have been three recent CI articles in CBG. HENRY CARTER's second article appeared in the Feb. '89 JOURNAL-CHEMICAL EDUC., devoted entirely to scientific references in CLASSICS ILL. He has two more articles still to come.

FAYE PUROL gave a presentation to the AMERICAN FOLKLORE ASSOCIATION on RAPUNZEL, using slides from CI-JUNIOR art panels.

The new movie MAJOR LEAGUE has two scenes showing actual CI copies.

BOB RICE is now offering xeroxes of ENGLISH TRANSLATIONS of three of the NEW EUROPEAN CI TITLES. Look for more titles to follow. See his ad.

BOB THOMPSON of L.A. is preparing a Videocassette showing every panel of the 25 rarest CI art title editions. It should sell for about $40.

FANDOM DIRECTORY#11 is out. CI listings rose 50% to 150. See his ad.

New MASTERPIECES ILLUSTRATED discoveries abound. JOHN HAUFE and RON GOULART both found the final piece to the puzzle. It all started with TARGET COMICS in 1941. The JACQUET SHOP serialized TREASURE ISLAND, LAST OF THE MOHICANS, and GULLIVER from 1941-43, even while also producing the CLASSIC COMIC art. When JACQUET departed GILBERTON in 1945, he took his old TARGET art and offered them in M.I. Not only is the CATHOLIC COMIC art the same, but the two Brazilian 1948 E.M. de O'HEROI titles are the same art. We expanded our research into all non-Gilberton classical adaptions. See pg. 26. No one has ever found the M.I. booklet offered.

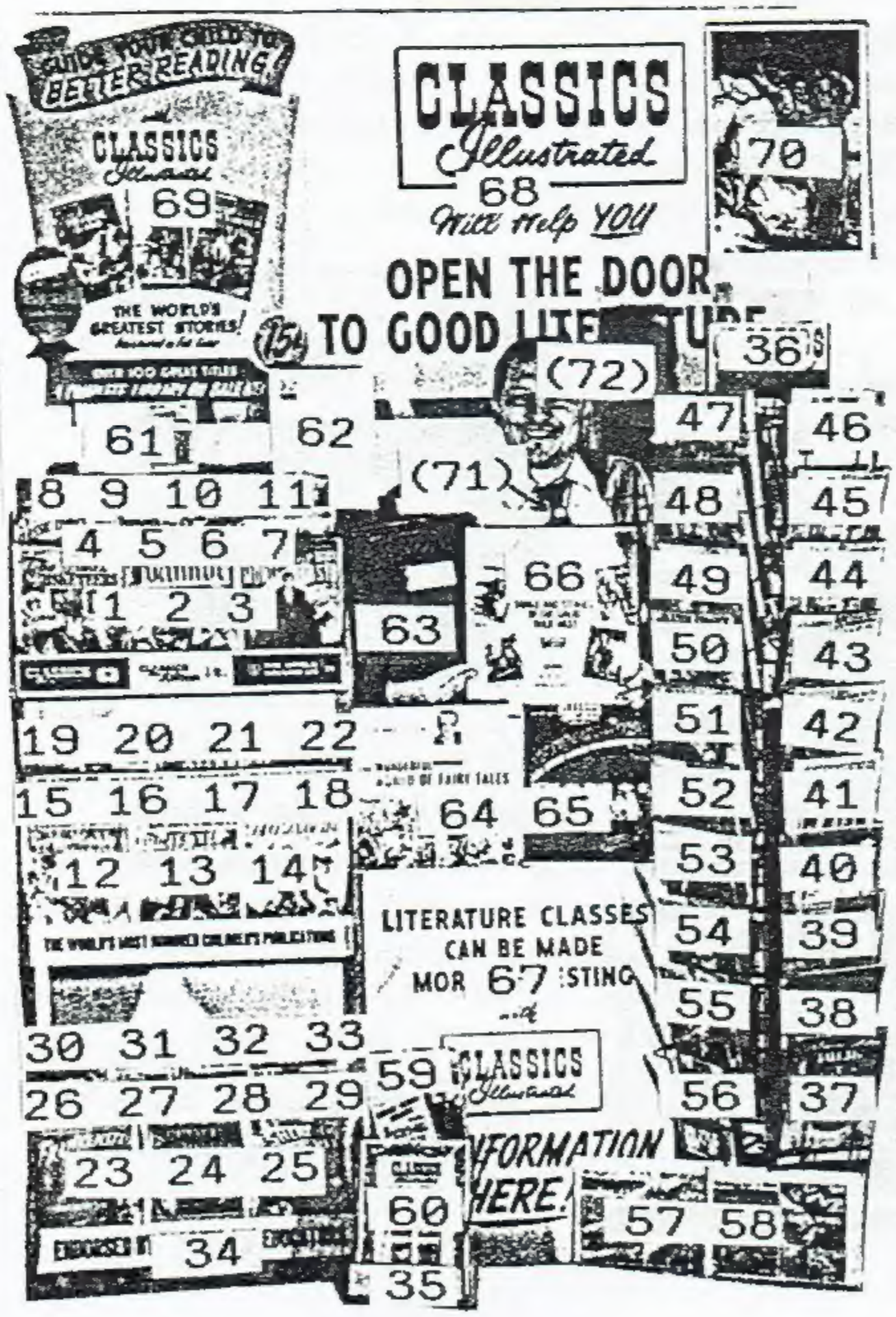
Two copies of the rare GOLDEN PICTURE CLASSICS title TOM SAWYER were found last month. One sold for $75. British GPC dust-jackets have the same illos. as U.S. GPC. Known British issues are (US#s) 1,3-7,9-10,12.

I found the first 36 GREEK-I series titles (1951-1952) in St. Louis. They were in GREEK-I BINDERS (the first known copies). And guess what? Some of them have a store stamp showing ISTANBUL, TURKEY (new country!).

New Brazilian info is pouring in. We will have a feature article in WCN9. I now have some doubles. See my ad. But here is news! There are four ZORRO Classics (EM77,EM96,AG21,AG28). I believe they are reprints of U.S. 4-Color ZORROS (228,425,497,538) but all with NEW PAINTED COVERS.

There were 4 DELL Reprint European Series (1962-64/14-18 titles each). Dr. NO is in the DETECTIVE Series. But we cannot find many of the titles in U.S. DELL listings. Most are GLANZMAN-art war stories. Some titles are SINK THE BISMARK, THE RELUCTANT GENERAL, PHIL CORRIGAN (AGENT X-9), LT. KENNEDY (not PT-109), PEARL HARBOR, THE DESERT FOX, BATTLE OF MIDWAY, FLYING FORTRESS, GUADALCANAL, D-DAY, BOMBING-MONTE CASSINO. Any ideas?

We now believe that the SPECIAL-TO THE STARS was issued twice in the EUROPEAN Series. It was issued in 1961 with a new cover because the U.S. cover was not ready yet. It was reissued in 1963 with the U.S. cover.



1-29. (O)s 1-22,26,29,33,40,41,43,44
30-33. (R)s 8(17) 14(15) 33(53) 43(62)
34. WOODEN DISPLAY RACK (4'6" high)
35. SITTING/HANGING METAL DISPLAY RACK
36. PENTAGONAL SPINNER RACK (5'8")
37-46. GIVEAWAYS: SAKS, FLOUR, SHELTER, DAYNOR, COWARD-98(O), WESTINGHOUSE (4 languages), BEN FRANKLIN INS.
47-49. GIANTS: MYSTERY, ADVENTURE, INDIAN
50. CANADIAN 14(28) CLASSIC COMIC
51. BRITISH HARDBACK DELUXE #106
52. BRITISH #53-NEW PAINTED COVER
53. BRITISH #135 (US43) NEW COVER
54. BRITISH #158A DR. NO
55. SWEDISH#200 THE KNIGHT & THE WITCH
56. NOW AGE BOOK ILL. (1972) CI#47
57-58. NEWSPAPER EDITIONS(1947) #46,47
59. CLASSIC COMIC LIBRARY GIFT BOX "A"
60. CLASSICS ILL. CHRISTMAS GIFT BOX 4Z
61. MOBY DICK SLIDE/NARRATION CARD/ENV.
62. OFFICIAL AL KANTER CI LETTER (1969)
63. CURTIS MARKETING BROCHURE (1968)
64-66. RECORDS: JUNIOR/SPACE/WESTERN
67. BLACK-ON-YELLOW STIFF POSTER 22x28
68. BLACK-YELLOW PAPER POSTER (28x40)
69. COLOR POSTER(22x28) illos. 10,50,64
70. ORIGINAL OIL PAINTING CI#120-Cover
(71) DUTCH CI STICK-PIN (size of dime)
(72) Dan Malan, wearing yellow shirt & black tie, in CLASSICS heaven.

(NOTE: Please add $2.00 Shipping)

CLASSICAL PUBLICATIONS & REPRODUCTIONS (order thru WCN)

(*=New Listing)

1. *AUDIO CASSETTE TAPE - WESTERN & JUNIOR RECORDS Both for $4.95
2. *COPIES OF CI ARTICLES OLD & NEW (about 50 pgs.) $2.95
3. MOBY DICK SLIDES (xeroxes of 48 Slides/48 Narration Cards) $4.95
4. IN-HOUSE GILBERTON PRINTING PRODUCTION BOOKLET (20 pgs.) $2.50
5. CURTIS 1968 CI MARKETING BROCHURE (incl. Display Rack illos.) $2.95
6. "HOW TO" AMATEUR COMIC BOOK RESTORATION by Dan Malan (12 pgs.) $3.95
7. WORLDWIDE CLASSICS HANDBOOK (Preliminary Draft - 65 pgs.) $4.75

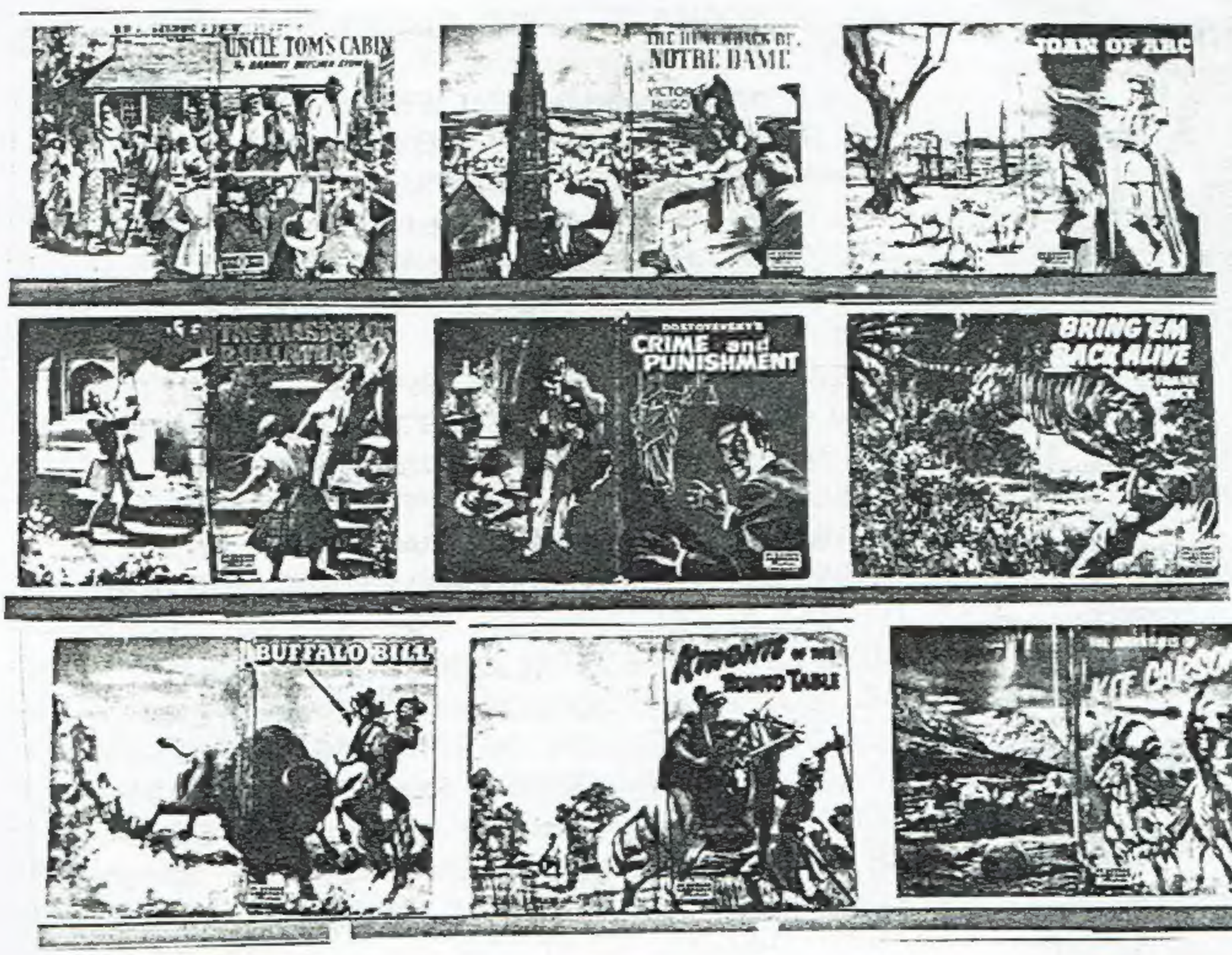
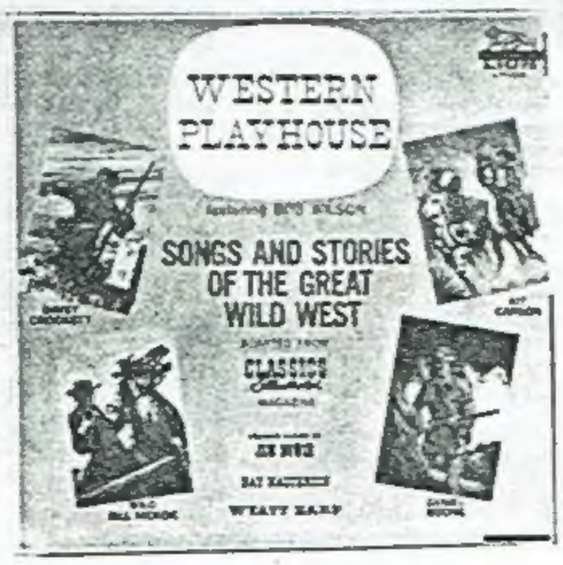
COLOR PHOTOS/PHOTOCOPIES ----------

1. *4x6 Color Photos: (A)All 9 Brit. Deluxe (B)WCN8 Cover Photo each 50¢

2. Composite Color Copies (reduced illo. sets - 8-1/2x11) each $1.95
   (A)80 new European Titles (B)80 new European/Greek Covers
   (C)80 new Greek (GHM) Titles (D)72 early Australian B&W Series

3. Full-Size Laser Color Copies (11x17 front/back covers) each $3.95
   (A)*Original Cover Oil Painting for CI#120-THE HURRICANE
   (B)*EACH of 9 BRITISH DELUXE (CI#s15, 18, 78, 82, 89, 104, 106, 108, 112)
   (C)*Enlargement of WCN8 Cover Photo to 11x17 (70 CI Items)
   (D)EACH of the two ROBIN HOOD GIVEAWAYS - SAKS and FLOUR
   (E)EACH of the three GIANTS: ADVENTURE/INDIAN/MYSTERY

4. Full-Size Color Cover/B&W Interiors (assembled) each $6.95
   (A)SHELTER (B)WESTINGHOUSE (C)GEORGE DAYNOR



Western CI Record
(newly discovered)
- See #1. Audio Tape

9 British Deluxe
(new wraparound covers)
- available as group photo or individual full-size 11x17 laser color copies.

INTERIOR ARTWORK BLACK-&-WHITE XEROXES Individual Titles - each $1.35
All 69 Titles ----- $69.00

These are just xeroxes of the inside story pages, to provide you reading copies of rare items. They are unbound 8-1/2" x 11" pages.

A. ILLUSTRATED STORY OF THE OPERAS (1943-44) (4 Titles) ----- set $3.95

-Faust(Kiefer) -Aida -Carmen -Rigoletto(Kiefer)

B. NEWSPAPER CLASSICS (1947-48) (14 Titles) ---------- set $14.95

These newspaper editions predate the original comic book version by 1-3 years. They also contain as many as 20 new pages not in the comic book version.

-Kidnapped	-Tom Sawyer	-Lady of the Lake
-20,000 Leagues/Sea	-House of 7 Gables	-Man in the Iron Mask
-David Copperfield	-Julius Caesar	-Toilers of the Sea
-Alice in Wonderland	-Silas Marner	-Miles Standish
-The Spy	-The Christmas Carol	

C. CLASSICS IN PICTURES (1948-49) (12 Titles) ---------- set $14.95

This British non-CI series predates the British CI series.

-Oliver Twist	-Treasure Island	-Henry the Fifth
-Ivanhoe	-Tale of 2 Cities	-Barnaby Rudge
-Macbeth	-Lorna Doone	-Mutiny on the Bounty
-Westward Ho!	-The 3 Musketeers	-Julius Caesar

D. NEW BRITISH CI ART TITLES (1962-63) (15 Titles) --------- set $18.95

These are the beginning of the new European Titles, after the U.S. stopped issuing new artwork or titles.

-Typee (new art)	-The Gold Bug (new art)	-Dr. NO
-Sail with the Devil	-The Gorilla Hunters	-Master & Man
-Baron Munchhausen	-The Canterville Ghost	-The Aeneid
-Alice thru Looking Glass	-The Dog Crusoe	-Saga of the North
-Nights of Terror	-The Queen of Spades	-The Argonauts

E. NEW EUROPEAN DOUBLE DUO TITLES (1971-73) (24 Titles) ---- set $24.95

After new foreign-language Classics had been published for many years, the British translated these 24 additional European Titles and reprinted them under this new logo.

-Death of Cptn. Cook	-Castle of Otranto	-Wreck of the Sao Joao
-Conquest of Peru	-Voyage to the Far East	-Apostle of the Slaves
-A Terrible Revenge	-Battle at the Mill	-Martin Eden
-The Open Boat	-The Denver Express	-Battle for Jerusalem
-March of the 10,000	-Flight of the Incas	-The Burma Road
-Spanish Slaveship	-Wandering Horsemen	-Quest for the Grail
-The Brigands	-Ferdinand Magellan	-Young Carthaginian
-The Blue Hotel	-Warlord of Mexico	-Seven who were Hanged

RARE CLASSICS ILLUSTRATED MEMORABILIA SHOW by Dan Malan

The big event is finally here! By the time you read this, our show will be less than a month away. It is time to get down to specifics. If you have been thinking about coming, you need to decide now, and take care of a few details. Suffice it to say that this will be the biggest event our hobby has ever had. It is our first big show, and hopefully not our last. It is an event you will regret having missed.

DATE: Friday, June 30 HOTEL: The Ramada-O'Hare
TIME: 1 P.M. - 4 P.M. EVENT: The Chicago Comicon
CITY: Chicago, Illinois SHOW: Rare Classics Memorabilia

Details to Plan:
1. Hotel Reservations
2. Convention Registration
3. Transportation Arrangements
4. Bringing CI Items to Display in the Show
5. Insurance/Security for Items you are Bringing
6. Obtaining Dealer's Table Space (if you want to sell)

1. HOTEL RESERVATIONS: Call the Ramada-O'Hare (312)827-5131 to make your reservations. Make sure and ask for the SPECIAL COMICON RATES, which are: --- SINGLE or DOUBLE:$55.00; - TRIPLE:$65.00; - QUAD:$75.00 ---. These are very low rates for this type of hotel. Many CI collectors would like to save even more money, and enjoy socializing by rooming with another collector or two. You will need to coordinate this among yourselves. Reservations are usually handled by credit card.

2. CONVENTION REGISTRATION: There is a Special Advance Registration, but WCN8 will probably reach you too late to benefit thereby. The Chicago Comicon begins at 10 A.M. Friday, June 30, and ends at 5 P.M. Sunday, July 2. Beside our Friday CI show, First Comics will have a Seminar on Saturday, including a discussion of the new CI series. There are also many, many other shows, and a great deal of dealing in CLASSICS in the Dealer's Rooms all three days. If you want to Register for all three days, and you can do it before JUNE 1, send $15.00 to CHICAGO COMICON, 1219 W. Devon, Chicago, IL 60660. You can call the Comicon Hotline at (312)743-4493, to find out any more details. If you do not get Advance Registration, the cost is $7.00 per day at the door. So if you get WCN8 after June 1 (our WCN bulk mailing has never arrived as quickly as the post office said it should), just bring $21.00 cash to pay at the door.

3. TRANSPORTATION ARRANGEMENTS: This again is up to you. CI collectors are coming from all over the U.S. and Canada, either driving or flying. It is primarily a matter of distance and what you are bringing. If you are bringing thousands of comics to sell, or big items for our show, such as display racks, it will be difficult to get it all on an airplane. But if you fly, O'HARE AIRPORT is just across the street from the hotel, with busses running back and forth every 15 minutes. Many convention attendees come in Thursday evening, to be rested up for the show. If you are driving, the hotel is at the corner of Mannheim & Higgins Rds., on the east side of the O'Hare airport on the map.

4. BRINGING ITEMS FOR THE CLASSICS SHOW: We expect to have an incredible variety of CLASSICS collectible items for the show. The cooperation of you the CI collectors is what has made this all possible. Now we need to get organized. I now need each of you to let me know specifically what you are bringing. Please call or write with the details. We want the show to run smoothly. This is our chance to show everyone just how exciting our hobby is. We will be issuing a GIVEAWAY WCN8A at the show, which will include details of every item being displayed. If you have any rare/unique CI items, and you cannot come to Chicago, consider loaning the items to someone else who is coming. Or, if that is not feasible, you could send me a color photo or slide of the item(s), and we can show them there thru that means.

Let me say a word about what items might NOT work out well to show. Since this is a show not just for CI collectors, but also to promote the hobby, we need to emphasize two factors: VISUAL ENTERTAINMENT and RARITY/UNIQUENESS. Now many of us have complete sets of originals, and we would each like the world to know, but that is not the point here. Your CC#1(O) may be worth a thousand dollars, but there are hundreds of known copies, and most everyone knows what it looks like. TOM FISHER will have his two NM copies there anyway, so if anyone is just dying to see one, we will direct them to TOM. So please, we just do not have the time to show every item in your collection. We will barely be able to show all the rare/unique CI in 3+ hours.

A few other items are simply difficult to show. COVER OIL PAINTINGS are better for the show than original art pages. Some unique factor such as UNPUBLISHED pages might make them more worth showing. But the thousands of pages of original art available would make it prohibitive due to space, time, and organization. Also, regular CI series items are more desirable than JRS/SPCLS/WAU items, but PAINTINGS are still high priority. Regular Proof Pages, again, are just too burdensome.

If you want to know good items to bring, look at the CLASSICS RARITY REGISTRY on pg. 20. We hope to get that project well on its way there in Chicago. You may not think you have much to show, or you may think that I already have a copy of your item. But the idea is to let as many collectors as possible get mentioned and show items. If people like JIM McLOUGHLIN or myself have 50 potential items to show, and you only have one or two, YOUR item takes priority over ours. We want everyone to be able to take part in this historic event.

Here is a partial list of the rare CI items that will be on display at our RARE CLASSICS ILLUSTRATED MEMORABILIA SHOW:

- 1940s MOBY DICK COLOR SLIDES
- 1950s CLASSICS B&W TV PILOT
- 1960s CLASSICS COLOR TV PILOT
- ORIGINAL CLASSICS MANUSCRIPTS
- UNPUB. E. NELSON BRIDWELL ART
- Numerous ORIG. OIL PAINTINGS
- BRAZILIAN CI PUBLR. FILE SET
- 10 Different CI DISPLAY RACKS
- Dozens of Rare CI GIVEAWAYS
- 1947-48 CI NEWSPAPER EDITIONS
- GIFT BOXES: CHRISTMAS & CC LIBRARY
- CI POSTERS: COLOR & BLACK-YELLOW
- RARE CI RECORDS/GIANTS/FOREIGN
- ORIGINAL CI LETTERS/MEMORABILIA

5. INSURANCE/SECURITY: If you are bringing valuable items, check with your Insurance Agent about your Homeowner's/Renter's Insurance, and your Auto Insurance, to see if there is any coverage during travel, or while at the hotel, or special coverage, if you feel a need for it. For legal purposes, let me just state categorically that neither DAN MALAN, MALAN CLASSICAL ENTERPRISES, nor the WORLDWIDE CLASSICS NEWSLETTER assumes any liability for any items brought by anyone to show in the RARE CLASSICS ILL. MEMORABILIA SHOW in Chicago June 30. Each of us assumes the same personal risk by bringing items.

   The people with the Chicago Comicon also assume no responsibility for your items, but have provided a SPECIAL SECURITY ROOM for the storage of our show items. This room has a special recessed security padlock, and only two people will have a key to that room during the entire course of the convention: DAN MALAN & the Hotel Security Chief. Those arriving Thursday evening can meet me at 10 P.M. at the entrance to the Dealer's Rooms, and we will then put items into the Security Room. On Friday at Noon we will go to the Security Room to get all the items to take to the show itself. We will have armed, uniformed police with us at that time and all during the show. After the show (at about 4:30 P.M.) we will take all the items back to the Security Room. The only set time after that to take the items out will be on Sunday at 4 P.M. If you leaving before then, you will need to contact me to make special arrangements. Please make me a check list of all the items you are putting in the Security Room, so we can check them when you leave.

6. DEALERS TABLE SPACE: RAY TRUE and I have between us purchased three tables in the already sold-out Dealers area of the Convention. This will give us a sort of CLASSICS Headquarters at all times during the Convention. While they last, CI collectors may purchase 1/2 or 1/4 of a table from RAY or myself, if they want to do a little selling. The hours that the Dealer's Rooms are open are Friday 10-7, Saturday 10-6, and Sunday 10-5. Some of you have talked about possibly getting part of a table, but now is the time to decide and send money.

   We also need some of you to help with various aspects of the show. We are producing a video of the entire show, and JOHN HAUFE has agreed to do the filming. But he may need someone to help him, so he can carry on his noble task of smooth, uninterrupted filming. He is also looking for someone to share a room. We will also need several people to help with setting up the show itself. This will begin at Noon when we go to the Security Room. We need to know ahead of time who will be helping. We do not want people wandering in and out of the show room while we are setting up. After the show is over and everyone departs, we will need those people to help putting items back in the Security Room.

We also need two people at the show entrance just before the show to give out name tags and the free WCN8A (just one per person), to thereby get a count of the show attendance, and to get addresses for any who do not already subscribe to WCN. Lastly, we need two people to operate the 16mm Film Projector and the Slide Projector. If many people pitch in and help a little, no one will be overburdened. We all want the show to run smoothly and be entertaining for hundreds of CI and non-CI collectors.

1989 CLASSICS MARKET ANALYSIS by Dan Malan

The 1989 OVERSTREET COMIC BOOK PRICE GUIDE is now on the market. The entire print run was sold before it was even released. This year's guide will probably sell over 150,000 copies. BOB OVERSTREET included a lot of new info on CLASSICS. This year we have about 23 pages, by far the most coverage of any series. This year WCN is listed in the CI intro. section. Two minor details should be cleared up initially. When the price guide lists comic-book page count, they are including the covers. Also, the two early (rare) CI records are listed twice. When I sent in info this year, I gave the exact record titles, but I forgot to mention that it replaced the previous general descriptions. Also, the space record no. is L70086, not L70087. Pretty minor problems for such a big section. How do you like the new non-series illos.: CC BOX A (ornate lettering), CHRISTMAS GIFT BOX 4W, SAKS, DAYNOR, WESTINGHOUSE, and the SPACE record.

This market analysis will cover four categories: Originals, Reprints, Non-Series Items, and Foreign. You probably noticed that a set of CC/CI originals went up 23%, and we moved up five ranking positions, from 36 to 31. A (near) mint set is now at $15,920. For the second year in a row, CI had the third biggest increase, behind DETECTIVE and FAMOUS FUNNIES. Coincidentally, those are the only three Top-50 series to average over 20% increase for the last three years. CLASSICS are definitely a "Blue-Chip Stock." Available collections have been scarfed up, and now many big dealers want them but cannot find prime items. One statistic that is truly amazing is that CI annual growth rate has increased for seven years in a row. Here is a CI mint-run chart, starting with $820 in 1973:

1974	$1110	+37%	1978	$2880	+16%	1982	$5450	-5%	1986	$9110	+16%
1975	$1490	+34%	1979	$3610	+25%	1983	$5940	+9%	1987	$10780	+18%
1976	$1680	+13%	1980	$4720	+31%	1984	$6800	+14%	1988	$12920	+20%
1977	$2490	+48%	1981	$5740	+22%	1985	$7840	+15%	1989	$15920	+23%

For 16 years now, a set of CC/CI(O)s have averaged 20% annual growth for Mint (16% for Fine, 11% for Good). Even the most popular series such as DETECTIVE average only a couple percentage points more annual growth.

Collectors have remarked that the value of a mint run of originals is deceptive because there is so much more to the series than that. If you added in the value of every regular-series edition, a mint run of CLASSICS would be over $35,000. That would place us 14th on the Top-50 list. Just for fun, throw in all the non-series items and you are up close to $60,000, placing us at 8th on the list. We all know how much more there is to our hobby than just getting one of each number, like other series. But if everything was counted, everyone else would yell.

You have to predict strong growth in CC reprints, particularly HRN of 22 or lower. Every one of those is a limited edition run during WWII. I suggest getting them before prices shoot up. There seems to be ongoing competition between 8(17) and 14(15) for most valuable reprint. They are now worth more than all but about a dozen of the originals. Also, has any copy of 5(18/20) turned up in the last couple years?

I also see strong growth for the bulk of LDC reprint editions. When you compare the three reprint categories, you get something like this:

CC(R)s 1943-46 $50 ave.
LDC(R)s 1947-53 $10 ave.
PC(R)s 1953-71 $4 ave.

Does it seem correct that LDC(R)s should be so much closer to average PC(R) value than to average CC(R) value? Especially when you consider that CC(R)s and LDC(R)s are the are the same older cover, and the PC(R)s are the common later cover. Many years ago LDC(R)s and PC(R)s were about the same value. But now LDC(R) values are climbing, and PC(R) values are pretty much standing still. I see that gap widening.

I really do not see where the value of common PC(R)s can go. Some editions have moved up in value, such as PC2s, PC/A1, and 1st ed. of new art or cover. But those values seem to have stabilized. It remains to be seen whether many more people will become interested in getting every PC edition. But I am still amazed that there is only one copy of 6(152) known to exist! An auction of that would be very interesting.

Now we come to the non-series items. There is so much excitement in this field it sometimes seems to tower over the search for high-grade early originals. So many of these items are so rare that this section is going up in value over 50% each year. There is a mad race to find them before the price goes out of sight on each item. Three particular items have skyrocketed in the last three years. The ROBIN HOOD SAKS 34th ST. STORE Giveaway was increased in value well over 1000% in the last three years. The BEN FRANKLIN INSURANCE Giveaway and most of the COWARD SHOE Giveaways have gone up about 800%. But many items do have stable growth, such as Giants, CC Boxes, and Educ. Series.

Let me give a word of advice here. The recent SAKS auction does not mean that everything is going to sell for thousands of dollars. You can become obsessed with greed. You cannot beat people over the head and make them pay huge amounts for items. The SAKS auction has to this point been a unique experience. When I first obtained it, the highest firm bid I had was $800. Then I began to find out how many collectors had been desperately seeking a SAKS for ten years. And the very week that SID MARANTZ sent the $2600 was the week I had to pay the bill for the brand new copier on which we have now printed nearly 3000 copies of WCN. I should put a plaque on it: THE SID MARANTZ MEMORIAL PHOTOCOPIER. But not every item (maybe none ever again) will sell for ten times guide.

But all that aside, there are a few unique items which will be very interesting to watch if they ever come up for sale. All of the following items have one or two known copies: CC Box A w/ornate lettering, any of the Christmas Boxes, the GEORGE DAYNOR, the MILES STANDISH Newspaper Ed., the MOBY DICK Slides, the 1949 Canadian Poster, and either of the large racks: Spinner or Wooden. I am curious to see what the current actual market is for the cover paintings.

That brings us to foreign CLASSICS. Here we have to subdivide into English-language and foreign-language CI. There are many English-language items for which there is much more demand than supply, and many foreign-language items for which there is more supply than demand.

In recent years we have seen undercurrent shifts in CLASSICS market emphasis from high-grade early originals to new cover/title foreign, to non-series items. Current attention on non-series item discoveries has caused a bit of fading to the lustre of the exotic-ness of foreign CI. Also, WCN US/Canadian circulation has increased dramatically in recent months, with almost no growth in overseas subscriptions.

What this means is that what foreign CI attention there is has now become more focused on particular items. English-language editions, rare series or editions, and new titles/covers remain in high demand and high value. It is amazing how certain items shoot up in value all of a sudden. Back in WCN1 & 2 we attempted a Top-20 list for foreign CLASSICS. Rather than rank them, I would here like to give a brief categorical listing of which foreign CLASSICS have outdistanced the pack. While at this time I do not know of any foreign CI which has crossed the $400 threshold, I would estimate that all of these items are probably worth at least $200 in mint. Here are the Englih-language items:

Canadian CLASSIC COMICS: 14, 15, 16
British Giants: INDIAN/ADVENTURE
British Hardback Deluxe: Any of 9
British New Covers: 53, 74, 135.
British New Titles: - DR. NO
- THE ARGONAUTS

The only foreign-language CLASSICS close to the category in value are THE KNIGHT & THE WITCH and the foreign-language WESTINGHOUSE editions. The one other foreign CI item that would probably set the price record would be the 1949 Canadian Color Poster, but it is doubtful that only known copy will be offered for sale soon.

While our hobby has grown a great deal in recent years, there is not an unlimited amount of money to be spent on every CI category: originals, reprints, non-series items, related series, and foreign. Many collectors are very interested in many categories, but just cannot buy everything. At times it appears that we are flooding collectors with new and often high-priced purchasing items. Chicago will be a good test of the true status of the market for the various CLASSICS categories.

Just to give you a sense of perspective, here are three comparative value categories for CLASSICS items:

I. $1000+ US#1(O) - SAKS
II. $400-800 US(O)s: 2-3,5, 8, 14 - All 4 CC Boxes - All 5 XMAS Boxes - DOUBLE - THEATRE - FLOUR - DAYNOR - All 3 Giants.
III. $200-385 US(O)s: 4,6-7, 9-13, 15-18, 20-21, 26, 29, 33, 40, 43-44. (R)s: 8(17) 8(20) 14(15) 14(21) 43(62). - WESTINGHOUSE All Full-Title Newspaper Eds. - SHELTER - INSURANCE - All COWARD Eds. - All Foreign Editions listed avove.

There are other items which are not listed in the price guide, but which will take their place in the above categories as soon as we see some actual cash sales. They include Paintings, Display Racks, Posters, the Western Record, and the MOBY DICK slides. Other items which will probably shortly move up into category III include SEALTEST - U. N. - and the Junior and Space Records.

GROWING PAINS & PLEASURES by Dan Malan

Our hobby is growing at a rate that sometimes makes it difficult to visualize our limitations. We are often carried away with our enthusiasm. Long-time CI collectors trudged thru many years with "Rodney Dangerfield Syndrome" - no respect. Just as CLASSICS ILLUSTRATED, even when they were an institution, still did not get the credit and respect they deserved, so the hobby of collecting them has suffered similar woes. Now that our hobby has caught a glimpse of the sun's rays of attention and recognition, we are occasionally intoxicated by it.

Being so intimately involved with the hobby, I often find myself taking two steps forward and one backward. In other words, only about half of our hobby plans and dreams actually work out. In WCN7 I saw no limits to where our hobby could go. Now I see how important it is to identify priorties, recognize limitations, and avoid burnout.

It is my duty to explain briefly why certain plans did not work out. Our plans for the Chicago show have not diminished one iota. I believe it will have a very beneficial long-term effect on our hobby. But some other plans have not worked out. Plans for the banquet after the Chicago show have been cancelled, as have plans for my trip to Brazil, putting on a similar show in San Diego in August, developing a non-profit organization, and becoming the official fan club for the new CI series.

The evening banquet after the Chicago show turned out to be much more complicated and expensive than we had anticipated. We would have had to charge each banquet attendee nearly $50, and that would still only have worked if we knew 100 people would attend, and would all send in their money ahead of time. We will still have an evening meeting room for hobby socializing and organizing, we will just not have a banquet and speakers.

The planned Brazilian trip also turned out to be very complicated and expensive. I finally realized that it was not worth thousands of dollars for me to do what I could accomplish nearly as well thru the mail. We are still purchasing the publisher's file set, thanks to L.P. WILLIAMS. But we will have it flown in. I will still do the full research on them and show them in Chicago. But my other Brazilian research and searching for copies of Brazilian CI can be accomplished thru the mail. ALEXANDER YUDENITSCH has been very successful in finding copies. I can even offer some doubles.

Putting on a similar CI show in San Diego is too much for this year. Let us see how Chicago goes, and we will see about next year. A show like this takes a great deal of planning effort. But I should still be in San Diego with a dealer's table to promote the hobby, WCN, etc.

It appears that a CI hobby non-profit organization would probably not work out. An attorney wrote about recent lawsuits suggesting that such organizations are too "member-oriented." I would appreciate more attorney input, and we can discuss this more at our evening meeting in Chicago. It obviously did not work out in time to utilize it in planning the proposed banquet in Chicago.

In explaining why I turned down the opportunity to be the official fan club for the new CI series, I may have to get a little personal. Many of you who know me well know that I am very different from most people. Most of the things that normally motivate people have almost no effect on me. I do not feel a need for money, ambition, power, or sex. I am motivated by adventure, freedom, serenity, and faith in God. With no dependents, I am independently poor. It is because I need very little money to live on that I have been able to work full-time without salary on researching, writing, and promoting our hobby. I realize that very few people could ever lead my lifestyle, even if they wanted to.

Becoming the new series fan club would essentially mean becoming a major distributor of new comics. It may eventually yield large profits, but I neither need nor want that. There are many distributors and even subscription services offering all new comics at a big discount. Why do I need to be another one? It would divert so much of my time and energy away from our hobby to becoming a businessman. I have run businesses before. It does not tantalize me. This personal explanation is for those who could not understand why I would pass up such an opportunity.

These unfulfilled plans are not the only "growing pains." WCN growth has tripled since we obtained this new RICOH FT-3320 last fall. The free plug is because this little baby has performed beautifully at well over maximum copy quantity, and at well under estimated costs.

We are quickly approaching the need for a new title for our fanzine. Overseas circulation is now a much smaller percentage. Also, we need to be under "CL..." when people are looking in an alphabetical listing. And we need a name that sounds more professional than "newsletter." So here is what I have come up with: THE CLASSICS COLLECTOR. Again, I appreciate any feedback. We may try it out on our mini-WCN at Chicago for response. If we go to TCC with #9, we will still refer to WCN1-8.

We need to address the issue of accurate communication of information. Most of you know that many nonexistent editions somehow got listed and continued to be listed for many years. We are now better organized and are trying to eliminate incorrect CI information. With that in mind, if you are reporting any type of discovery, please send PHOTOS or XEROXES.

Here are some information problem examples. PHIL LEVINE recently told me that he had the cover art for the three giants. Now you probably think he was referring to the INDIAN/ADVENTURE/MYSTERY GIANTS. But no!! He was referring to CI JR. 569. Also, recently in a catalog, BOB LEVY thought he would be creative and entertaining by taking a xerox of the color poster showing LDCs of CI#10, 50, 64, and putting in different CI title illos. Imagine his shock when he heard that many people were out looking for the "other" poster he had shown! Also, the booklet insert in WCN7 was an advertisement by RAY TRUE. Imagine his shock when he got letters from attorneys for BALLANTINE BOOKS and BOB OVERSTREET, informing him that only they have the legal right to use the terminology "official" and "price guide" in reference to comic books. He agreed to remove/change the wording they objected to. But we all have to be careful of what we say and how we say it. Especially with so many new collectors.

PAIN/PLEASURE-3

So much for our growing "pains." They are actually minor compared to the growing "pleasures" of CI collecting. We now have more new info and discoveries every couple months than we used to have every couple years. What is also amazing is how many articles and promotional efforts concerning CLASSICS have recently taken place. My thanks to PHIL GAUDINO, FAYE PUROL, HENRY CARTER, BOB LEVY, MATT McALLISTER, TOM BOCCI, TOM INGE, JOHN HAUFE, and KEITH McLEOD, who sent in these clippings/reports. And remember, if you find out about a CI discovery, new CI info, or a CI-related article/presentation, send WCN an actual copy, xerox, or photo.

ARTICLES/PRESENTATIONS Relating to CLASSICS ILLUSTRATED

1988 Movie-EDDIE & THE CRUISERS, near the end showed a recreation of "Palace Depression" (Daynor), but car parts were 20 years off.
Oct. '88 AMERICAN FOLKLORE ASSOC. CONVENTION, Boston, Faye Purol gave Presentation on RAPUNZEL using slides of CI-JR. 531 art panels.
Dec. '88 JOURNAL-CHEMICAL EDUC. (front cover-full color: CI#13-LDC2) Article-Chemistry in the Comics, by Henry Carter (Part 1).
12-13-88 VILLAGE VOICE, "Strip Show" article about CI (see WCN7).
1989 COMIC BOOK BIBLIOGRAPHY, research booklet by Matt McAllister including references to several old articles about CI.
Jan. '89 CHEMICAL & ENGINEERING NEWS, Review-12/88 Jrnl-Chem. Educ. article.
Feb. '89 JOURNAL-CHEMICAL EDUC. Henry Carter article (Part 2) This part is devoted entirely to scientific references in CLASSICS ILL.
? JRNL-CHEM. EDUC. Parts 3 & 4 of series on Chemistry & Comics.
2-14-89 VILLAGE VOICE, Letter to the Editor Reply, by Dan Malan
March'89 VILLAGE LITERARY SUPPLEMENT Magazine, same letter reply
3-13-89 DAILY VARIETY, Hollywood, Hal Kanter (son-CI founder Al Kanter) wins Paddy Chayefsky Award from Writers Guild of America.
3-18-89 CANADIAN BROADCASTING CO., Dan Malan - 15 minute interview on CBC RADIO VARIETY SHOW - Toronto (Host: Arthur Black).
3-27-89 N. Y. TIMES, pg. 30 (or D16), article on new & old CI series, with interviews of First Pub., Berkley Press & Dan Malan.
April'89 CBG article on E. Nelson Bridwell Library at Univ. of Tulsa.
4-1-89 Capital City Conference Promo. Sheet - new CI series logo/titles.
4-7-89 ASSOC. POPULAR CULTURE Convention, Dan Malan CI presentation.
4-7-89 COMIC BUYER'S GUIDE, pg. 30, Reprint of WCN7 article about the Village Voice 12-13-88 CI article and our response to it.
4-7-89 L. A. DAILY NEWS, pg. 63, Review of movie-MAJOR LEAGUE, with two scenes showing actual CLASSIC COMICS/CLASSICS ILLUSTRATED.
4-10-89 L. A. DAILY NEWS, pg. 25, reprint of N. Y. Times article.
April'89 OVERSTREET COMIC BOOK PRICE GUIDE, 22+ pgs. on CC/CI.
4-12-89 COMIC SHOP NEWS#94, Interview with First Comics - new CI series.
4-20-89 ARIZONA DAILY STAR, pg. 5B, article-Keith McLeod's CI collection.
May'89 CBG ads, CHICAGO COMICON, with reference to our CI Show.
5-5-89 CBG, pgs. 39-50, Reprint of WCN6 article-CI Manuscript Discovery.
5-9-89 RICHMOND TIMES-DISPATCH, pg. B6, article - new CI series showing new logo and 2 cover illos. (less positive than N. Y. Times).
5-12-89 CBG ad, "Berkley First Publishing" with new CI logo.
5-26-89 CBG. pg. 62, Article on Dan Malan's Brazilian CI Trip (CBG 810 printed 5-10-89, just before Brazilian trip was cancelled).
? THE FLEA MARKETEER, article on CI collecting, Dan Malan.

NOVEL INSIGHTS by Dan Malan

With this article we are beginning a series to provide info about original novels from which CI were adapted. As the CI themselves stated, "Don't miss the added enjoyment of reading the original,..." I recently decided to collect all the original CI novels. REGINALD JADERSTROM, who wrote the WCN5 article on ESPERANTO CLASSICS, told me of the enjoyment he got from tracking down all the CI title novels, and he inspired me.

I was amazed at how little old novels cost. We pay $100 for an old comic-book, when the same age, same title book would cost $2. I have now acquired nearly 100 of the CI title books. I have found that copies from bookstores average about $3. But every year in St. Louis we have a charity bookfair, where old novels usually sell for about $1 each. With a little effort and very little cost, you can thusly enhance your CI collection.

I search for hardback books 40-100 years old. I particularly like illustrated editions, limited deluxe editions, and ones from series such GREAT ILLUSTRATED CLASSICS by Dodd, Mead. I have been amazed at how many extensive series of classical literature were printed. Here are a few:

1880s-HOME & SCHOOL LIBRARY
1890s-ACADEMY CLASSICS
1890s-RIVERSIDE LIT. SERIES
1900s-MacMILLAN'S STD. LIBRARY
1900s-KNICKERBOCKER CLASSICS
1900s-APPLETON ENGLISH CLASSICS
1910s-LAKE ENGLISH CLASSICS
1910s-HARVARD CLASSICS
1920s-BOOK LEAGUE OF AMERICA
1920s-EVERYMAN'S LIBRARY (British)
1920s-CORNELL LIBRARY SERIES
1920s-RANDOM HOUSE MODERN LIBRARY
1930s-WORLD'S POPULAR CLASSICS
1930s-IMMORTAL MASTERPIECES OF LIT.
1940s-CLASSICS CLUB, by Black
1940s-CLASSICS SERIES, by Whitman
1940s-LIVING LIBRARY, by World Pub.
1950s-JUNIOR DELUXE EDITIONS

The introductions to many of these old books are fascinating. They are often written by the author, the translator, or some scholar. Often the author will tell you what motivated him or her to write the book, and on later editions what they think of reactions or criticisms of its first release. THE MAN WITHOUT A COUNTRY is basically a short story, and the introduction is nearly as long as the story itself.

My copy of the original novel for CI#71, THE MAN WHO LAUGHS, has a different title: BY ORDER OF THE KING. It says that the original French title was changed after the book was translated. It also says that there was a sequel entitled NINETY-THREE, which title I have now also acquired. Many European CI had title name variations in different country series.

Do you realize that CI#58 is part of THE LEATHERSTOCKING TALES? The "old trapper" is none other than an aged HAWKEYE. The CI version never revealed that. In CI#s 4, 17 & 22 HAWKEYE is in his twenties. In #37 he is in his early sixties, and in #58 he is in his mid-seventies. The CI versions did not or could not include all details, and you can gain a great deal more insight into the comic by reading the book. So in future WCN, we can share with each other more "novel insights."

CLASSICS RARITY REGISTRY

The time has come to get organized. Which of these items do you have? If you want to remain anonymous, please let me know, and we will identify you with a code number. Also, if you know an inactive collector or dealer you believe has one, please let us know that also. Please xerox this page and circle items in red, or simply identify your items. If you are coming to Chicago, we will try to begin the compilation of this info there.

A. RARE CLASSIC COMIC/CLASSICS ILLUSTRATED EDITIONS/VARIATIONS

20(0)GB/LII	23(30)w/	46(62)10c	6(152)	64(10/67)	49(F68)Stiff
51(0)Blue bc	Union	58(62)	26(152)	w/Grit	51(W69)Soft
109(0)bc - no	26(62)	60(62)-no	147(152)	105(10/67)	54(W69)Soft
red line	37(62)10c	price/ad		w/Grit	55(W69)Soft

B. 1947-48 CI NEWSPAPER EDITIONS: list paper name/city, & dates you have.
C. 1968-76 TWIN CIRCLE NEWSPAPER EDITIONS: who has large quantities?
D. CLASSIC COMIC LIBRARY GIFT BOXES - 1. CC BOX "A" - ORNATE LETTERING
   2. CC BOXES A-B-C-D two-piece variation (top & bottom)
   3. CC BOXES A-B-C-D one-piece variation (with flaps on the end)
E. CLASSICS ILLUSTRATED CHRISTMAS GIFT BOXES 4V-4W-4X-4Y-4Z.
   (please identify if they contain comics & what editions)
F. GIVEAWAYS with non-CLASSICS General Covers with CLASSICS contents.
   1. DOUBLE COMICS with CC#1(0) or ads for CC or Gift Boxes.
   2. AMERICAN COMICS THEATRE GIVEAWAY with CC#8(0)
   3. PHARMACY (PRESSMAN) "GET WELL" GIVEAWAY with 15-CI
G. CLASSICS GIVEAWAYS with New (Front) Covers or Variations.
   1. ROBIN HOOD SAKS 34th ST. ifc-"Christmas 1942" or "Buy War Bonds".
   2. ROBIN HOOD FLOUR CO. 3. SEALTEST GIVEAWAY - CI#4(135)
   4. WILLIAM TELL TROPICANA ORANGE JUICE STICKER - CI#101(141)
H. CLASSICS GIVEAWAYS with with New Back Cover Advertisements
   1. COWARD SHOE EDITIONS: 5(87) 12(89) 22(85) 49(85) 69(87) 72(89)
      Originals: 92, 96, 98, 100, 101, 103, 104, 105, 108, 109, 110, 112.
   2. BEN FRANKLIN GIVEAWAYS: (a)5-10 Store (b)Insurance Co.
I. CLASSICS GIVEAWAYS with All-New Contents
   1. GEORGE DAYNOR BIOGRAPHY ("CC Presents...Cartoon in the News")
   2. SHELTER (Educ. Series) (please send back cover variation xerox)
   3. WESTINGHOUSE BIOGRAPHY (English/French/Spanish/Italian Versions)
J. RARE CLASSICS LPs (1-3 LION RECORDS undated - probably 1958-1960)
   1. L70080 "THE WONDERFUL WORLD OF FAIRY TALES" Narrator: Robert Q. Lewis
   2. L70086 "SPACE SOUNDS AND STORIES" Narrator: Bill Stern
   3. L70103 "SONGS AND STORIES OF THE GREAT WILD WEST" Nrtr: Bob Wilson
   4. "CLASSICS STORY TELLER" (GOLDEN RECORDS) SLP189:CI60 SLP190:CI100
      SLP191:CI133 SLP192:CI91 - all CI(3/66) with "open-book" blank.
K. GIANT EDITIONS ("ILLUSTRATED STORY OF GREAT ... STORIES)
   1-3. U. S. : INDIAN(4, 17, 22, 37) ADVENTURE(6, 7, 8, 10) MYSTERY(13, 21, 30, 40)
   4-5. BRITISH HARDBACK EDITS. : INDIAN(17, 22, 37, 58) ADVENTURE(2, 7, 10)
L. CLASSICS ILLUSTRATED POSTERS (3-5 Black-on-Yellow, circa 1953)
   1. CANADIAN COLOR POSTER (1949) (Illos. :21-25, 58-60) (Stiff/Stand-up)
   2. U. S. COLOR 22x28 WALL POSTER (Illos. :10, 50, 64) ("100+ titles"-1953?)
   3. "GET INFORMATION HERE" (Stiff/Stand-up) (22x28)
   4. "OPEN THE DOOR TO GOOD LITERATURE" (Wall Poster) (28x40)
   5. "START YOUR COLLECTION NOW" (Stiff) (please send more info on this)

M. CLASSICS ILLUSTRATED DISPLAY RACKS
1. STANDING WOODEN RACK (27 Pockets, 4'6" high) two variations:
(a) CI only/6 price circles (b) CI-15c/JR-15c/WAU-25c, no price circles
2. PENTAGONAL METAL SPINNER RACK (50 Pockets, 5'8" high)
(a) Base Variations: Circular Disk Pedestal Base, or 4-Legged Base
(b) Sign Vars.: One-Piece Two-Sided (15c or 25c), or Pentagonal Sign
3. HANGING METAL WALL RACK (7 Pockets, 43" high) (CI-15c or 25c)
4. CARDBOARD RACK (3 Pockets, 37" high) (a) CI/JR/WAU (b) CI only-25c
5. TRIANGULAR SPINNER RACK (36 Pockets, 5' high, Cast-Iron Base, CI-15c)
6. SITTING/HANGING SMALL METAL RACK (2 Pockets, 8" high, CI-25c)
7. PEPPERMINT RACK (6'4" high, RED CI Sign, 12 Metal Prongs-Bagged CI)
8. RECTANGULR SPINNER RACK (16 Pkts, 4'6", Cast-Iron Base, CI) exist?
9. SMALL METAL "MYSTERY" RACK (4 Pockets, 12" high, No Sign)
(Fits onto/Addition to Pentagonal Spinner Rack with 1-Piece Sign)

N. CLASSICS AUDIO/VISUAL ITEMS
1. 48 CLASSIC COMIC MOBY DICK COLOR SLIDES (+Narration Cards/Envelopes)
2. BLACK&WHITE TV PILOT of TREASURE ISLAND (Sections-?)
3. COLOR TV PILOTS (MOBY DICK/SWISS FAMILY ROBINSON Complete-5 Sections + TALE OF TWO CITES, 1st Section only - partially B&W & Color).

O. MASTERPIECES ILLUSTRATED - Proposed Comic Book Series
1. TARGET COMICS (1941-43) Serialized (a) TREASURE ISLAND (Target 14-23)
(b) LAST OF THE MOHICANS (Target 24-33) (c) GULLIVER (Target 34-39)
2. KEY COMICS#5 (1946) bc-ad for M.I. containing above 3 titles)
3. MASTERPIECES ILL. BOOKLET offered in KEY COMICS#5 ad - exist?
4. BRAZILIAN EDICAO MARAVILHOSA DE O'HEROI (1948) Reprinted Complete
(a) LAST OF THE MOHICANS #? (b) TREASURE ISLAND #12
5. CATHOLIC COMICS Vol. 3#1-10 (10/48-7/47) Serialized TREASURE ISLAND

P. RELATED CLASSICS COMIC SERIES
1. ILL. STORY OF-OPERAS (1943-44) Aida/Carmen/Faust/Rigoletto
2. GOLDEN PICTURE CLASSICS 1-5; and GOLDEN READING ADVENTURE (any)
3. 1972 PENDULUM NOW AGE BOOKS ILL. (w/CI logo & art) 1-12 (any)
4. THE BIBLE ILLUSTRATED (BRITISH PIC. STOR. BIBLE) OT#1-5/NT#1-3 (any)
5. CLASSICS IN PICTURES/FAMOUS STORIES IN PICTURES (British 1-12) (any)
6. THRILLER COMICS LIBRARY (British 1950s) (any classical story titles)
7. MONDIAL AVENTURES (French 1954-58) 1-30 (any)
8. NATIONAL CLASSICS ILLUSTRATED (Philippines 1970s) 100+ titles (any)

Q. FOREIGN CLASSICS ILLUSTRATED SERIES RARE ISSUES
1. CANADA: CCs:14, 15, 16; LDCs:8, 11, 13, 14, 43, 44 + 19LDC-back cover blank
(plus any 1956 Canadian Newspaper Editions - THE GLOBE & MAIL)
2. BRITISH: LDC(O)s, Hardback Deluxe, New Covers & Titles, Double Duos.
(plus any New Titles in the Pixi (Jr.) or World Ill. (WAU) Series)
3. AUSTRALIAN B&W SERIES: (US title nos. 16, 19, 21, 22, 29, 33)
4. BRAZILIAN EDICAO MARAVILHOSA: any small-size issues (nos. 1-23)
5. DUTCH DOE MEE 1-30 (any) or DE SPAARNESTAD (Last of Mohicans)
6. GERMAN ILLUSTRIERTE KLASSIKER (1952-53) LDC Series New Covers #1-8.
7. NORWEGIAN ILLUSTRERTE KLASSIKER (1955-56) New Covers #1-9.
8. SWEDISH#200 or NORWEGIAN#193 - THE KNIGHT & THE WITCH

R. RARE COUNTRIES - CLASSICS ILLUSTRATED SERIES (any issues)
1. ITALY 4. ARGENTINA 7. SINGAPORE (Malay) 10. HONG KONG (Cantonese?)
2. JAPAN 5. ICELAND 8. IRELAND (Gaelic) 11. SOUTH AFRICA (exist?)
3. MEXICO 6. PHILIPPINES 9. INDIA (Hindi/Bengali, etc.)

S. CLASSICS ARTWORK: Let us know if you have any COVER OIL PAINTINGS or COMPLETE INTERNAL ARTWORK, or any other Unique Artwork Items.

CLASSIC'S WIZARD OF OZ (concluded) by RAYMOND S. TRUE

In WCN7 we told of our first meeting with a man who had undertaken a project to produce a series of animated stories based on the CI series. About a month after our first meeting we went to the home of OWEN ZAPEL of Fox Lake, Illinois to see first hand the material he had previously discussed. We met at the recreation center at his retirement community to see a screening of the films. Any initial concern about the quality preservation of the films was gone completely as the film began to roll. The first title was SWISS FAMILY ROBINSON, and the color was absolutely perfect. There were no scratches on the film, nor any flaws in the sound. It was as if the film was brand new and being shown for the first time. The art was from the CI panels, but the color was far superior.

After viewing a couple chapters of that title, we moved on to MOBY DICK. All of the art was from the CI-A2 versions. During the showing we conversed about GILBERTON and AL KANTER and how this project came to be launched. But what we were viewing was so fascinating it was difficult to carry on a conversation. They used a film technique called panning, where the camera moves from one part of the drawing to another to give the sensation of motion. When a shipboard scene was in view, the picture would gently rock back and forth to give the impression of the rolling waves. We learned later about several outstanding creative innovations which were used. In one scene where a cask of gunpowder explodes, the wick was seen to burn, followed by a flash at the point of explosion. The sound effects were excellent, and the musical score greatly enhanced the overall presentation. We viewed about 25 minutes of film, thanked the projectionist, and proceeded to OWEN's home to view the remainder of the materials he had discussed.

In his home we were able to see and touch the actual artwork from which the films had been produced. It was an opportunity well worth the wait. As he showed us various panels our excitement mounted. The panels were brightly colored and assiduously prepared. It was as if we were reviewing color proofs just after the colorist had completed his work. The panels varied in size, just like the comic book. Each panel was like the original art for a CI painted cover. It was overwhelming. To think that this work had been done 25 years earlier, and had now been found completely by the chance of our meeting, just boggled the mind. This was a CLASSICS discovery of the first magnitude. Since no one knew such an item existed, collectors never knew to search for it.

It was obvious I should obtain these items, to enter the treasure lore of recent CLASSICS discoveries. OWEN had prepared a contract for the transfer of the rights and materials he had saved and stored for these 25 years. The asking price and conditions seemed fair to Doreen and I, and that portion of the business was quickly concluded.

There were several boxes of material which even to this day have not been completely inventoried. In attempting to inventory them Doreen and I have learned some of the animation film-making vocabulary, and we will share some of that in our descriptions. There were 54 individual rolls

of film of every conceivable type of medium and filmmaking stage. There were sound tracks, visual tracks without sound, Black and white tracks, "B" tracks, color tracks, color prints, work prints, and many others with technical names identifiable only to those in the film production business. The film reels were all 16mm, except for one sound only track which is 35mm movie film. The lengths range from under 200 feet (about five minutes running time) to over 800 feet. Of the three CI titles, SWISS FAMILY ROBINSON and MOBY DICK were about 25-minute color fims. A TALE OF TWO CITIES was a b&w/color composite, about 5 minutes long.

It was quite an undertaking to go through all the boxes of artwork. Unfortunately, the artwork for A TALE OF TWO CITIES was lost over 20 years ago. All that remains is a B&W negative of the splash page. For each of the other two titles, there was about 200 color artwork panels, one for each comic-book panel. They numbered every panel in order. Sometimes there were several panels on one large piece of cardboard, almost duplicating a comic-book page. But there were also individual panels of various sizes. In WCN7 we showed you illustrations of panel size variety. We will show you some more at the end of this article.

Not all film panels were exactly the same as the comic-book panels. Sometimes the comic-book panel was extended vertically or horizontally (or both), to provide more illustration for the camera to pan across on the panel, to further convey motion or action. In a few cases an entirely new piece of art was drawn and inserted into the story. The TALE OF TWO CITIES film begins a view of a guillotine blade falling the length of the wooden device, which was not pictured in the comic book. Another filmmaking technique used in these films was the use of "cels" (clear acetate colored artwork) to convey motion or change of scenery.

There are some very obvious differences between the film art and the comic-book art. Since the finished animation film had narration, actors speaking the dialogue, sound effects, and music, there was no need for word balloons or any writing on the illustrations. The film producer blocked all wording out of the art panels. However, the audio narration and speaking characters did adhere closely to the comic-book wording. Also, panel border lines were removed so the camera could pan to the edge of the illustrations and retain film motion fluidity.

The gunpowder scene mentioned earlier involved a special technique. To inject realism into that SWISS FAMILY ROBINSON scene, the artwork for the fuse trail was actually filled with a thin trail of gunpowder or some other black powder, and at the time of the shooting of that scene, the producer actually lit the gunpowder trail and photographed it as it burned across the art toward the drawing of the cask of gunpowder. The panel clearly shows burn marks right in the art. This was an ingenious creative technique to show motion and action.

According to coversations with OWEN ZAPEL, and our review of the materials, here is an overview of how the films were probably produced. GILBERTON first send him a copy of all 147 CI then in stock. OWEN then selected several potential titles. GILBERTON then sent him about twenty copies of each of those titles. This was then narrowed down to the few

titles actually selected for filming. GILBERTON then sent him a set of large "stats" or negatives of each page of each selected title. Then a rough script was prepared (several were included in the materials) to give the narration and dialogue for the audio portion of the film. On the negative, word balloons, other copy, and any rejected panels were blackened out. After a set of black on white stats were finalized, they were turned over to artists for coloring. This was a long and normally expensive job, but due to the long-range nature of this endeavor this work was usually accomplished on a "fill-in" basis as the artists had spare time. After the coloring was added, the panels were ready for the filming process. For this the panels were put on an "animation stand," using an animation camera. It is amazing to think back before computers to the extensive calculations necessary to determine the precise camera movements. Many of those calculations were found in with the materials. It was a long and tedious filming process, with no small amount of old-fashioned trial-and-error involved.

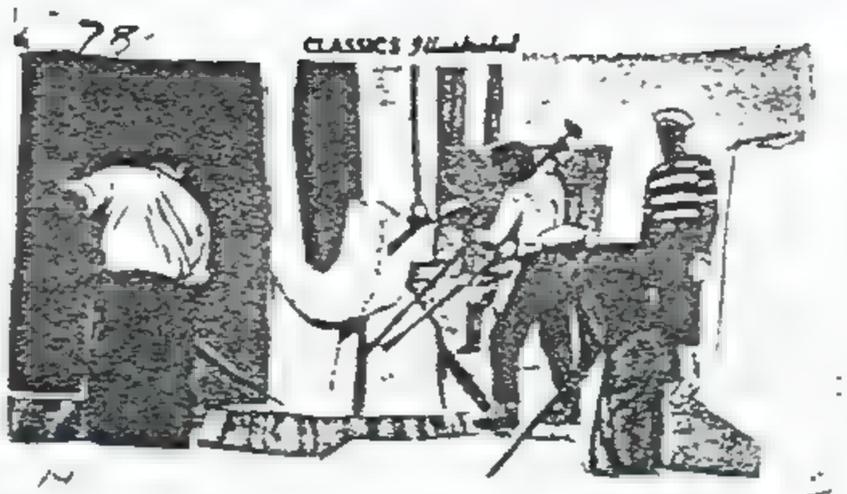
It is unfortunate that no correspondence was in with the materials, but there were production dates on some reels and film lab items. The earliest date is from the header of a sound track negative of TALE OF TWO CITIES:November 8, 1962. Many other items are dated, but the latest date is on a work print for Chapter 3 of MOBY DICK which reads "New Track-1966." The "new track" refers to the change in sound track from organ music to full orchestration. The process involved combining a "Print A" and a "Print B" into a "Composite Print." This was used as a "fade out/fade in" technique, and to break the story into segments.

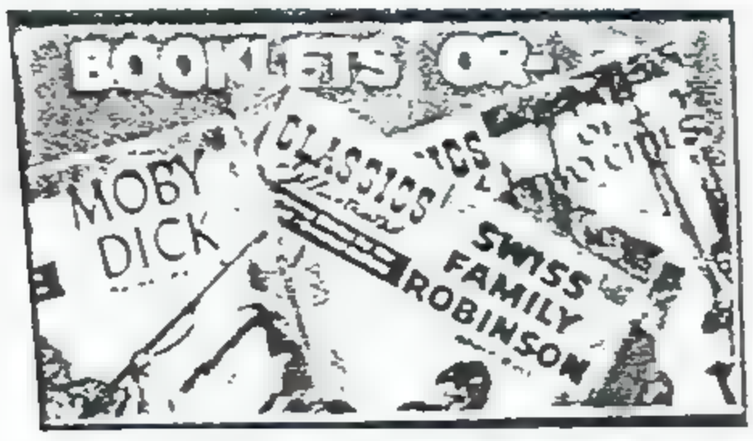
OWEN confirmed that each title was to be made into five chapters of about five minutes each. The chapters were to be run in sequence Monday through Friday on early morning Kid's TV shows. The sequential chapters were to hook the kids into daily viewing. On Saturday morning the entire story would run in a half-hour slot, plus commercials. OWEN ZAPEL was also going to produce records of the audio portion of the film, and kids, after seeing the TV film, would be encouraged to buy the comic and the record. OWEN wanted a firm commitment from a TV network or syndication chain for 9-13 weekly films before he would continue production costs for additional titles. A TALE OF TWO CITIES was the pilot film to test the idea's feasibility, and led to full production of the other titles. But the reluctance of the TV networks or stations to sign a contract with OWEN led him to abandon a $42,000 project which was a net loss. He remembers corresponding with and talking with AL KANTER about the project. At least six comics found with materials had all the panels numbered from beginning to end.

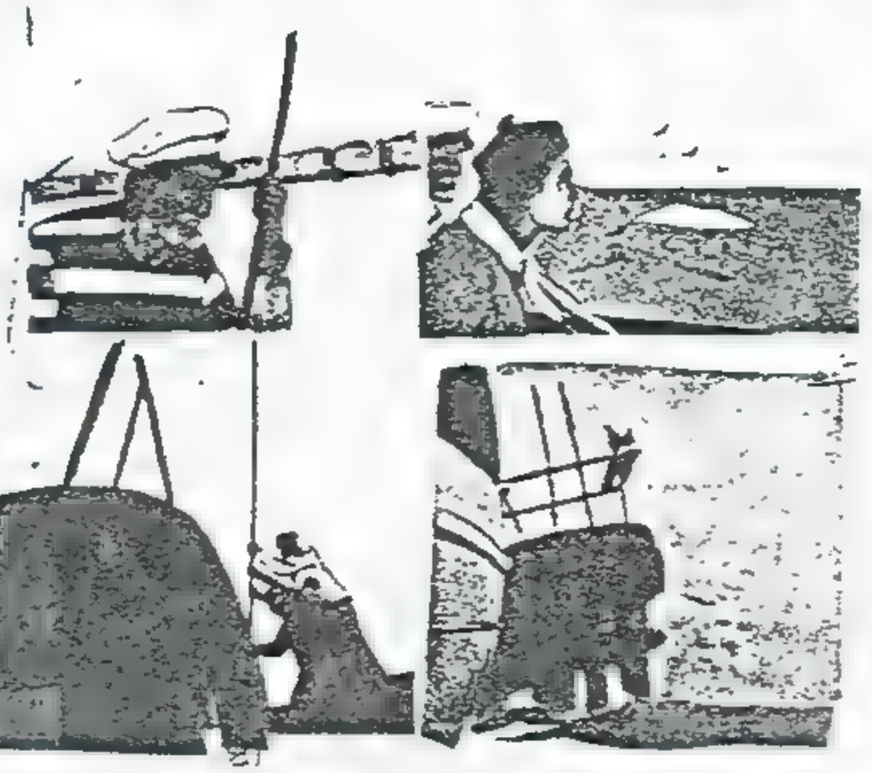
Unfortunately, there were no single continuous films of all five chapters of MOBY DICK or SWISS FAMILY ROBINSON. There were films of all the individual chapters for each title, and they could be remastered by a film lab, but that would be rather expensive. I did make a video tape copy of two chapters each of MOBY DICK and SWISS FAMILY ROBINSON, plus the TALE OF TWO CITIES pilot, but the quality does not compare with the original films. If I can find a film lab that will do remastering at an affordable price, I may be able to have a video tape available for sale at the Chicago Convention June 30. where we will show the originals.

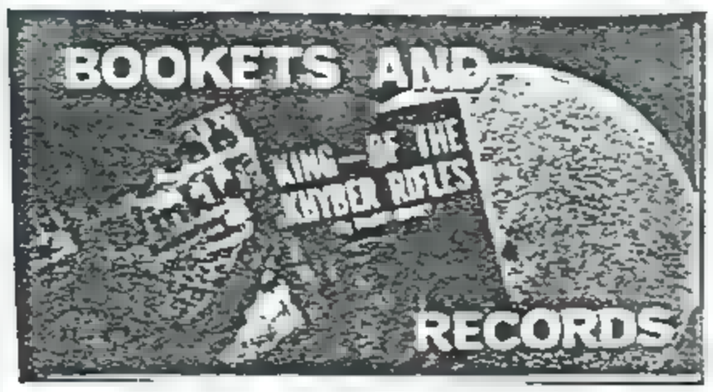
FULL COLOR ART
(The Classics)

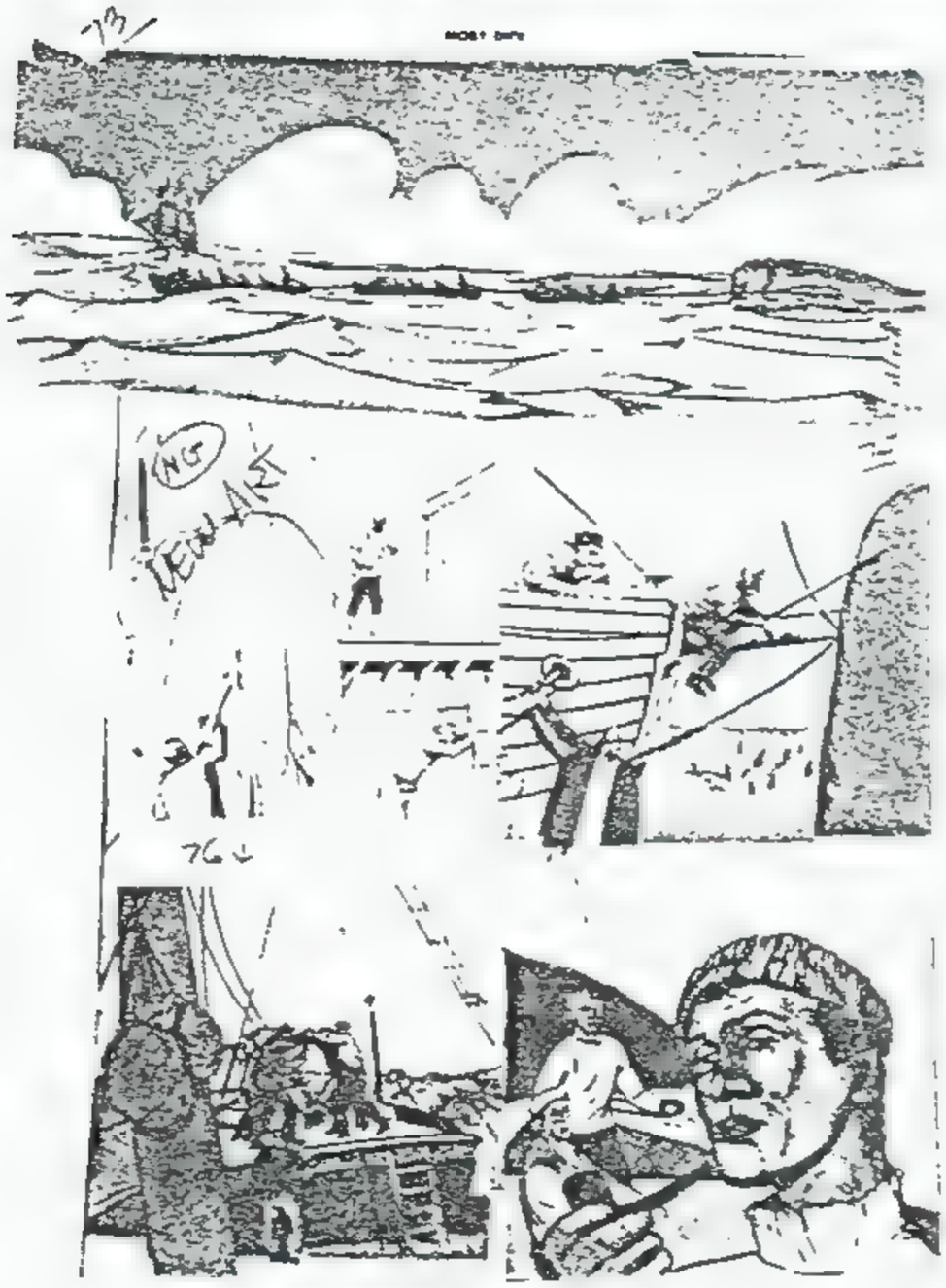
ADVENTURE STORIES
THAT ARE TIMELESS

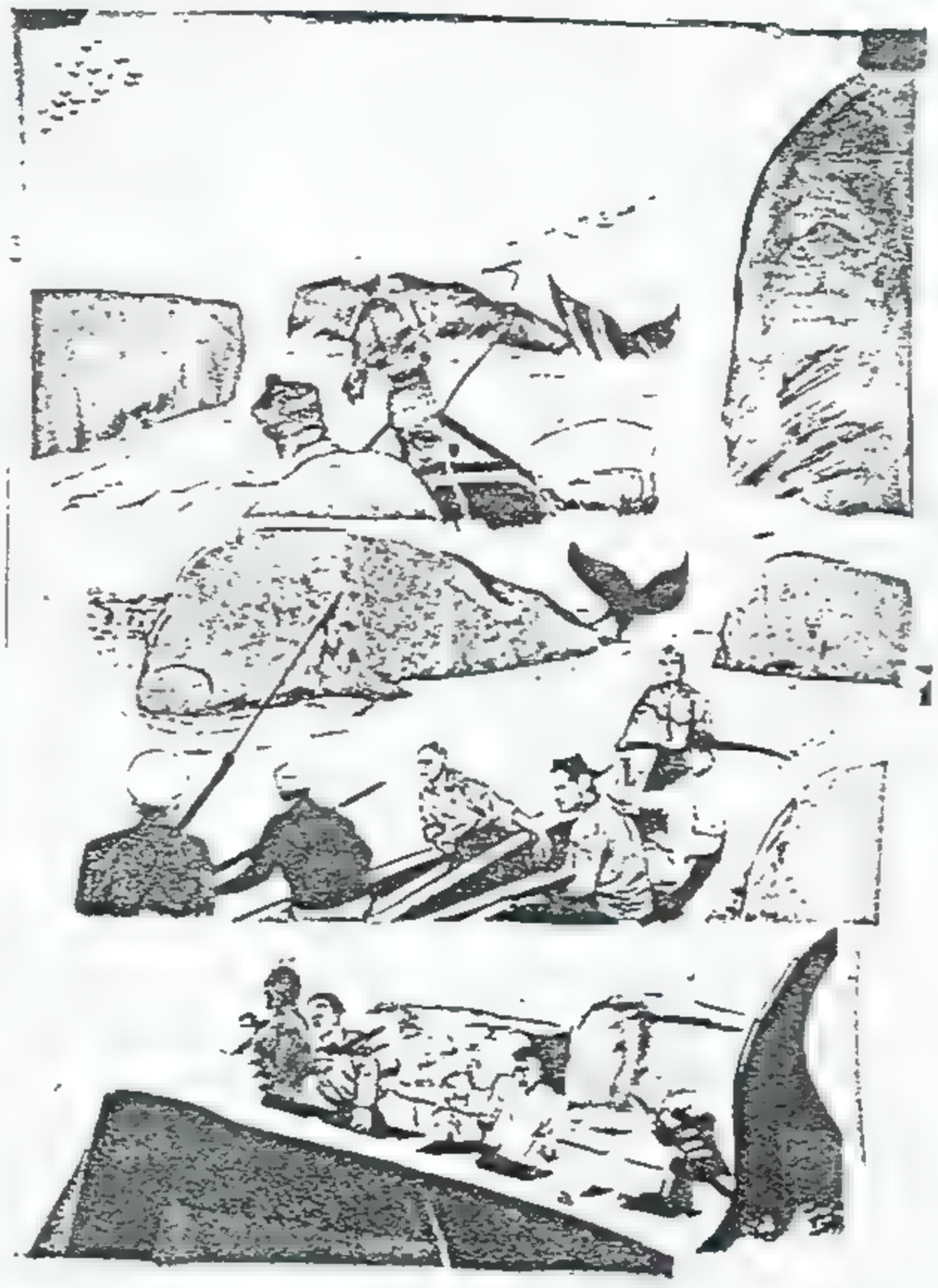

78
CLASSICS


BOOKLETS OF
MOBY DICK
CLASSICS
SWISS FAMILY ROBINSON




BOOKETS AND
KING OF THE KHYBER RIFLES
RECORDS


MOBY DICK
NG
76



MASTERPIECES ILLUSTRATED - NON-GILBERTON CLASSICS by Dan Malan

Ten years ago TOM BOCCI discovered that KEY COMICS#5 (1946) had a full-page back cover ad for MASTERPIECES ILLUSTRATED (or BOOKOMIC), a would-be competitor to CLASSICS. The titles listed were TREASURE ISLAND (with illo), LAST OF THE MOHICANS, and GULLIVER'S TRAVELS. The credits listed the LLOYD JACQUET SHOP. He had produced the art for the first 22 CLASSIC COMICS. In 1945 AL KANTER replaced him with the JERRY IGER SHOP. So JACQUET tried a competitor series, but it never got off the ground.

That info was considered an interesting oddity and forgetten. But a few months ago we discovered that M.I. TREASURE ISLAND art serialized in CATHOLIC COMICS Vol. 3#1-10 (1948-49). We gave details and illos on that in WCN7. Well, just since February the floodgates have opened on this particular item and the whole field of non-GILBERTON CLASSICS. In attempting to give you a comprehensive review of this field, keep in mind that we are dealing with many early, very expensive comics which very few CLASSICS collectors have ever obtained. For most of that info I am indebted to RON GOULART'S GREAT HISTORY OF COMIC BOOKS, and other reference material. Credit also goes to JOHN HAUFE, who made the real breakthrough discovery and provided me with the research sources.

Before we start our review with the earliest comic-book adaptations of classical literature, we should let you in on JOHN HAUFE'S discovery about the MASTERPIECES ILLUSTRATED art. It was originally serialized in TARGET COMICS in 1941. LLOYD JACQUET's - FUNNIES INC. produced those three titles for TARGET COMICS from 1941-43, even while he was producing art for CLASSIC COMICS. There is one last juicy tidbit. Not only was the TREASURE ISLAND art later reprinted in CATHOLIC COMICS from 10/48-7/49, but that same artwork found its was to Brazil in EDICAO MARAVILHOSA DE O'HEROI no. 12 in 4/48, complete in one issue. That comic announces the first foreign-language CLASSICS ILLUSTRATED series, which began 7/48.

There is a great deal of new information here to digest, but here we go. Non-GILBERTON comic-book adaptations of classical literature can be broken down into two chronological categories: serializations (1935-1943, both newspaper editions & comic books); and titles-complete-in-one-issue comic books (1942 on). Of course there were precursors. In 1925, MAJOR WHEELER-NICHOLSON, who would later found NATIONAL/DC COMICS, wrote an adaption of TREASURE ISLAND, had it drawn by N. BREWSTER MORSE (B&W), and got it syndicated in various newspapers. There was at least one other B&W newspaper funnies story - IVANHOE, drawn by REDNER sometime in the 1920s. If anyone knows of any other precursors, please let me know.

When MAJOR NICHOLSON started NATIONAL/DC with NEW FUN COMICS in 2/35, he did not forget the great classics as a story source. With NEW FUN#1, he began serializing IVANHOE and TREASURE ISLAND, both with new art by CHARLES FLANDERS (they had a guy named HENRY KEIFER drawing WING BRADY). With no. 7 (1/36) NEW FUN Became MORE FUN, and new artists took over the classical titles. ALEX BLUM took over IVANHOE, and SVEN ELVEN took over TREASURE ISLAND and also started THE THREE MUSKETEERS.

MAJOR NICHOLSON began another series, NEW COMICS, in 12/35. It also contained classical serializations: #1 contained WALT KELLY'S first art, two pages of GULLIVER'S TRAVELS; in #4 A TALE OF TWO CITIES began; in #6 SHE was begun by Sven Elven. I do not know how long all of these serials ran, and would appreciate any input in this area.

Eventually HARRY DONENFELD took over NATIONAL/DC, and he included a serial of MARCO POLO in ACTION COMICS 1-17 from 6/38-11/39. They also had a brief adaptation of THE MAN IN THE IRON MASK in MOVIE COMICS#5 in 8/39. Most of the novels that were serialized in the late 1930s had also been made into movies in that same decade. DC's classical serializations ended by early 1940, and SUPERMAN#4 (Spring 1940) stated that all the DC superhero series would include book reviews of great novels, starting with their 4/40 editions. We showed that page in WCN4, but no one ever reported any actual book reviews, so I presume that promo fizzled out. That was the end of DC's involvement with classical literature.

FICTION HOUSE also serialized great novels in early JUMBO COMICS, produced by the then EISNER-IGER SHOP (which split up in 1942). DICK BRIEFER drew THE HUNCHBACK OF NOTRE DAME in JUMBO 1-8, and THE COUNT OF MONTE CRISTO was the subject of JACK KIRBY'S first art in JUMBO 1-3, and was subsequently drawn by LOU FINE in 4-15. By early 1940 FICTION HOUSE had also departed from the classical literature adaptation field.

The last entrant in the field was LLOYD JACQUET's FUNNIES INC., as mentioned before. TARGET COMICS serialized three classical titles from early 1941 to early 1943. AL KANTER procured the JACQUET SHOP services for CLASSIC COMICS until late 1944, when the IGER SHOP took over. Here is a chart showing comic book classical serializations:

1. IVANHOE - NEW FUN/MORE FUN 1-7+?, 2/35-1936?, CHAS. FLANDERS/ALEX BLUM.
2. TREASURE ISLAND - NF/MF 1-7+?, 2/35-'36?, CHAS. FLANDERS/SVEN ELVEN.
3. GULLIVER'S TRAVELS-, NEW COMICS#1, 12/35, WALT KELLY (2 pages).
4. THREE MUSKETEERS - MORE FUN 7-?, 1/36-?, SVEN ELVEN.
5. MARCO POLO - ACTION COMICS 1-17, 6/38-11/39, artist-?
6. HUNCHBACK OF NOTRE DAME - JUMBO COMICS 1-8, 9/38-'39, DICK BRIEFER.
7. COUNT OF MONTE CRISTO - JUMBO 1-15, 9/38-'39, JACK KIRBY/LOU FINE.
8. MAN IN THE IRON MASK - MOVIE COMICS#5 (NATIONAL), 8/39, artist-?
9. TREASURE ISLAND - TARGET COMICS 14-23, 3/41-12/41, HAROLD DeLAY.
10. LAST OF THE MOHICANS - TARGET 24-33, 1/42-10/42, HAROLD DeLAY.
11. GULLIVER'S TRAVELS - TARGET 34-39, 11/42-4/43, artist-H. DeLAY.
(no. 9 reprinted - CATHOLIC COMICS Vol. 3#1-10, 10/48-7/49)

Occurring coincidentally but with apparently no connection, were a goodly number of great novels serialized in Sunday Funnies Newspaper editions. Most of these were under the logo FAMOUS FICTION, and were dominated by two artists: J. CARROLL MANSFIELD and "CHAD." The dates we have seen cover the period 1937-1943. They are all in color, as opposed to the 1920s B&W adaptations of IVANHOE and TREASURE ISLAND. Of course, GILBERTON tried their own Sunday Funnies Newspaper editions in 1947-48, which are very rare. Here is a chart of all the known classical novel newspaper serializations. Any corrections or additons are welcome.

MAST. ILL. -3

(1920s B&W titles: TREASURE ISLAND, N. BREWSTER MORSE; IVANHOE, REDNER)

- FAMOUS FICTION (Sunday Newspaper Editions) 1937-1943:

THE TALISMAN, 1937 JCM	IVANHOE, date-?, JCM	BEN-HUR, 1943, CHAD
LAST-MOHICANS, 1938 JCM	QUENTIN DURWARD, ?, JCM	ALICE IN WONDERLAND
3 MUSKETEERS, 1938 JCM	ARABIAN NIGHTS, 1942 CHAD	by SCOTT & KUEKES
TALE-2 CITIES, 1940 JCM	UNDER 2 FLAGS, 1942, CHAD	PRISONER-ZENDA, ?
OLIVER TWIST, 1941 JCM	CHRISTMAS CAROL, 1943 CHAD	WESTWARD HO!, ?

(3/47-3/48 CLASSICS ILL. Newspaper Eds.: 46-52, 68, 55, 53, 75, 54, 56, 92)

For many years now we collectors have been singing the praises of the inspirational genius and vision of ALBERT KANTER. But often his true creation has been expressed incorrectly. He did not originate the idea of adapting the great classics into a comic-book format. As we can see from the above, by the time CLASSIC COMICS#1 hit the streets, there had already been at least 16 classical comic-book adaptations. It does not lessen his genius to state that what he really originated was the idea that a complete comic-book edition could be devoted to a classical title, that a series could be successful devoted exclusively to such titles, and that a publisher could thrive devoted exclusively to such a series. All of those were (pardon the pun) novel ideas.

How did CLASSICS ever get off the ground? There was no fanfare to herald their inauguration. FUNNIES INC. provided their second string of artists. The first three titles were issued by another publisher. Then they had a 5-month gap while they got their own company organized. But they were an idea whose time had come. The greatest tribute to CLASSIC COMICS was that from the time they really caught on in early 1943, they had NO competition for the next SIX years. This has puzzled me for some time. In all other aspects of golden age comics, when one series became successful, competitors quickly followed. Just the opposite happened with CLASSICS. GILBERTON completely dominated their field. Why? When the big publishers saw GILBERTON'S success, why didn't they jump into the field with big bucks and big advertising? CLASSICS really became high quality after they were successful. So how did they get successful, and then why were they never challenged? Someone please explain it to me.

In 1942 DELL came out with two FAMOUS STORIES (TREASURE ISLAND and TOW SAWYER) which are widely regarded as much higher quality than early CLASSIC COMICS. So why did the DELL series fold and GILBERTON thrive? After TARGET COMICS and Newspaper Sunday Funnies ended their classical stories in 1943, competition was nearly invisible. BERNARD BAILEY's ILL. STORY OF THE OPERAS, E.C.'s PICTURE STORIES FROM THE BIBLE, and TIMELY's IDEAL, A CLASSICAL COMIC could hardly by called competition.

It was not until 10/49 that FAST FICTION/FAMOUS AUTHORS provided any competition, until they were bought out a couple years later. But by then the secret was out and many publishers were dabbling in the classics: AVON, FOX, FAWCETT, YOUTHFUL, and of course DELL. After FAMOUS AUTHORS, DELL's broad and flexible FOUR-COLOR series began to issue many of the CLASSICS ILLUSTRATED titles, but based upon DISNEY MOVIES rather than the original novels. DELL and GILBERTON had similar reputations.

The MASTERPIECES ILLUSTRATED ad on the back cover of KEY COMICS#5 epitomizes what should have worked as competition to CLASSICS. There LLOYD JACQUET had art which had already been issued in TARGET COMICS, so there was not the enormous expense GILBERTON had to incur to produce new titles. He was actively pursuing reselling the use of the art, as is evidenced by the reprinting in CATHOLIC COMICS and the Brazilian E. M. O'HEROI. Why did MASTERPIECES ILLUSTRATED never even get started?

We have seen that except for FAMOUS AUTHORS and DELL, GILBERTON had almost no competition. But after C. I. died out in 1971, that decade saw three major classical series ventures. After a one-year experimental contract with TWIN CIRCLE to reprint C. I. art fizzled, PENDULUM PRESS began their own PENDULUM CLASSICS in 1973, utilizing the Filipino artist group, and producing 60+ titles, which are still being reprinted today. In 1975 MARVEL fell into the ring, first reprinting 12 PENDULUM CLASSICS, and then producing 24 new art titles of their own. How did such a major publisher as MARVEL fail so badly at what GILBERTON had done so well? The last hat in the ring was KING CLASSICS in 1977, reprinting 24 titles from the Spanish EDITORIAL BRUGUERA series, which originally produced nearly 200 titles in Barcelona, Spain.

The most popular classical title by far was TREASURE ISLAND, with 13 different English-language comic-book adaptations. Here is a chart:

1. 1925 B&W Newspaper Strip (Serialized), by N. BREWSTER MORSE.
2. 1935-36 NEW FUN/MORE FUN 1-7+? (Serialized), CHAS. FLANDERS/SVEN ELVEN.
3. 1941-42 TARGET COMICS 14-23 (Serialized), by HAROLD DeLAY.
4. 1942 FAMOUS STORIES#1 (DELL), by ROBERT BUGG.

(3a. 1946 KEY COMICS#5, bc-ad for MASTERPIECES ILL. reprinting of 3.)
(3b. 4/48 EDICAO MARAVILHOSA DE O'HEROI#12 (Brazil) Portuguese reprint-3)
(3c. 10/48-7/49 CATHOLIC COMICS Vol. 3#1-10, serialized reprinting of 3.)

5. 1949 CLASSICS IN PICTURES#5 (Great Britain), artist-?.
6. 10/49 CLASSICS ILLUSTRATED#64 (GILBERTON), by ALEX BLUM.

(6a. 1950-78 CI#64 reprinted in Canada, England, Australia, New Zealand, and into French, Spanish, Portuguese, Italian, Greek, German, Dutch, Danish, Swedish, Norwegian, Icelandic, and Japanese)

7. 1951 THRILLER PICTURE LIBRARY#3 (Great Britain), artist-?.

(7a. 5/54 PEQUENINA#3 (Brazil-EBAL) Portuguese reprinting of 7.)

8. 4/55 FOUR-COLOR#624 (DELL-DISNEY MOVIE), artist-?
9. 1956 GOLDEN PICTURE CLASSICS#1 (SIMON & SCHUSTER), HAMILTON GREENE.

(6b. 1956 Painted Cover Edition, reprinting of 6.)
(5a. 1960? FAMOUS STORIES IN PICTURES, reprinting of 5. with New Cover.)
(8a. 1962 DELL MOVIE CLASSIC, reprinting of 8.)
(8b. 1967 GOLD KEY MOVIE COMIC, reprinting of 8.)
(6c. 9/68 TWIN CIRCLE Newspaper Edition, reprinting of 6.)

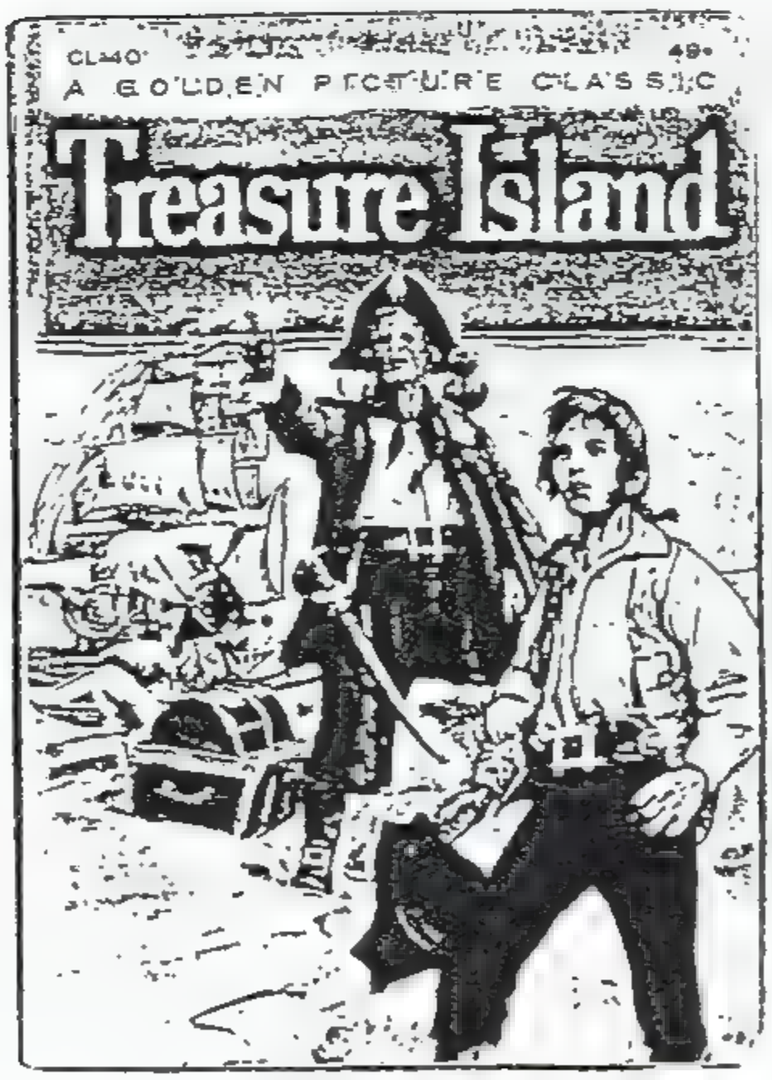
10. 1970 EDITORIAL BRUGUERA (Barcelona, Spain) by ALFONSO NUNEZ.
11. 1972? FILIPINO NATIONAL CLASSICS#56, artist-?.
12. 1973 PENDULUM ILLUSTRATED CLASSICS#64-1069, by FAGO/CRUZ.
13. 1976 MARVEL CLASSIC COMICS#15, by DINO CASTRILLO.

(10a. 1977 KING CLASSICS#7 (U. S.) English translation of 10.)
(10b. 1970s Translation of 10. into Portuguese, German, and Dutch)
(6d. 1981 REGENTS ILLUSTRATED CLASSICS#93062, reprinting of 6.)
(6e. 1984 CASSETTE BOOKS#1006 (C. I. w/Cassette Tape, reprinting of 6.)

4. FAMOUS STORIES#1
(Dell - 1942)

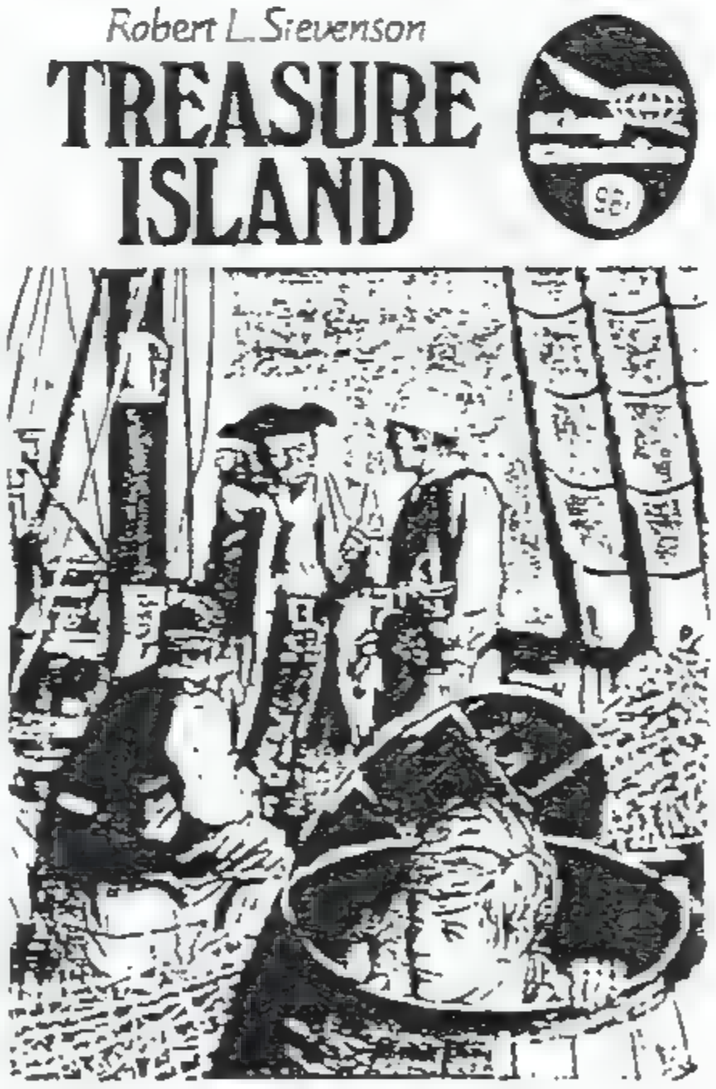
3b. O'HEROI#12
(Brazil-4/48)

3c. CATHOLIC COMICS
(Vol. 3#2-11/48)



9. GOLDEN PICTURE
CLASSICS#1(1956)

5a. FAMOUS STORIES
IN PICTURES(1960)



10a. KING CLASSICS
No. 7 (1977)

For other TREASURE ISLAND Covers, see WCN3-fc & WCN5-fc.
Altogether, there are at least 20 different known covers.

THRILLER COMICS LIBRARY by Dan Malan

(+ Bob Dane, Keith Savage, & Alexander Yudenitsch)

This was a very interesting British series, with all new British art, utilizing many CI titles. Apparently they are now quite scarce. Back in 1987, BOB DANE provided illustrations for three of these in THE CLASSICS JOURNAL#4. At that time he also sent me info on copies he had, and the THRILLER list from COMIC GUIDE FOR GREAT BRITAIN. Recently I received more info from KEITH SAVAGE of England. Also, ALEXANDER YUDENITSCH of Brazil sent me copies of Brazilian PEQUENINA (THRILLER reprints).

THRILLER COMICS began 11/51, almost exactly the same time at the British CI series. They began issuing two/month but increased to three and then four. They ran a total of 450 issues by 1963. They were small in size (5x7) with 64 pg. B&W interiors & color covers. The series was originated by LEONARD MATTHEWS, who had become editor of the British KNOCKOUT publication back in 1948. He also began COWBOY COMICS LIBRARY in 1950. Many of the THRILLER classical adaptations were actually from movies. Some of the prominent THRILLER artists were ERIC PARKER, H.M. BROCK, E.SCOTT, PATRICK NICOLLE, JOHN MILLER WATT, and C.L.DOUGHTY.

What has somewhat detracted from their appeal is that they gradually shifted away from adaptations of classical literature to endless sequels of folk heroes, most primarily DICK TURPIN, ROBIN HOOD and the THREE MUSKETEERS. Titles above #200 are almost entirely of that type, and are less desirable to collectors. Even among the first 200 titles, those three characters account for over 60 titles. In fact, most any character name that caught on had at least a couple "sequels." Also abounding are (US) western stories, under titles of names of heroes, outlaws, indians, etc., or war heroes, such as BATTLER BRITTON. But still, over 100 titles should be of definite interest to CLASSICS collectors. There are many new titles by authors such as SCOTT, KINGSLEY, SABATINI, LYTTON, etc.

Because of their rarity, I was tickled pink to find that our friends in Brazil, EBAL, had reprinted THRILLER COMICS back in the 1950s under the logo PEQUENINA. I have recently acquired about a dozen of them. The PEQUENINA series began 3/54, and was issued monthly. The highest no. I know of so far is #58 from 1959. My guess is that it went to 100 titles, as Brazilian series were inclined to do. The first few titles use the same THRILLER cover, but most of them have new Brazilian covers, as most of their series were also inclined to do.

I would appreciate any more information about this series, any lists by collectors of titles they have, and any additional xeroxes. Are there copies for sale in England, and in what price range? I believe there are very few offered for sale anymore, similar to new British CI titles.

Here is a list of the more significant THRILLER titles. Characters which were repeated are only listed one time. Issues reprinted in the Brazilian PEQUENINA series have a (PQ) behind them. Enjoy!

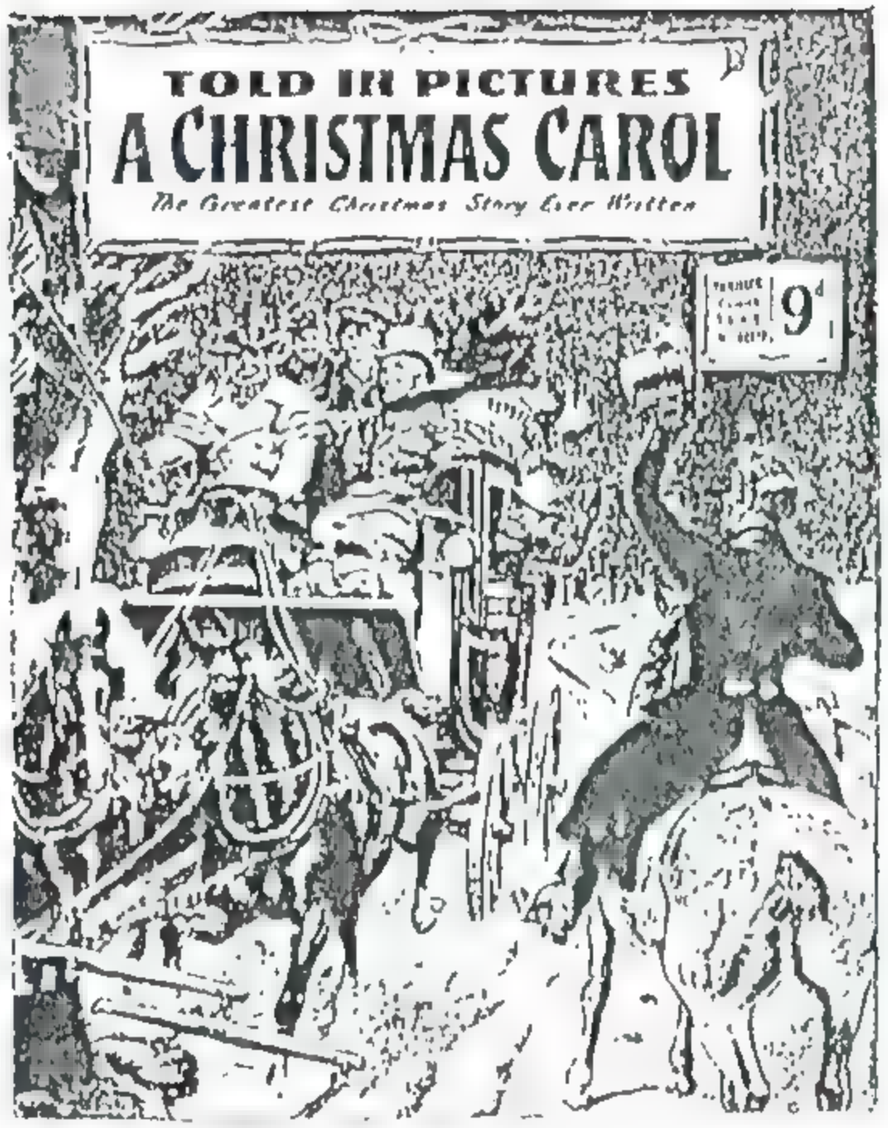
THRILLER COMICS LIBRARY (1951-1963)

(selected list of classical stories and character first appearance)

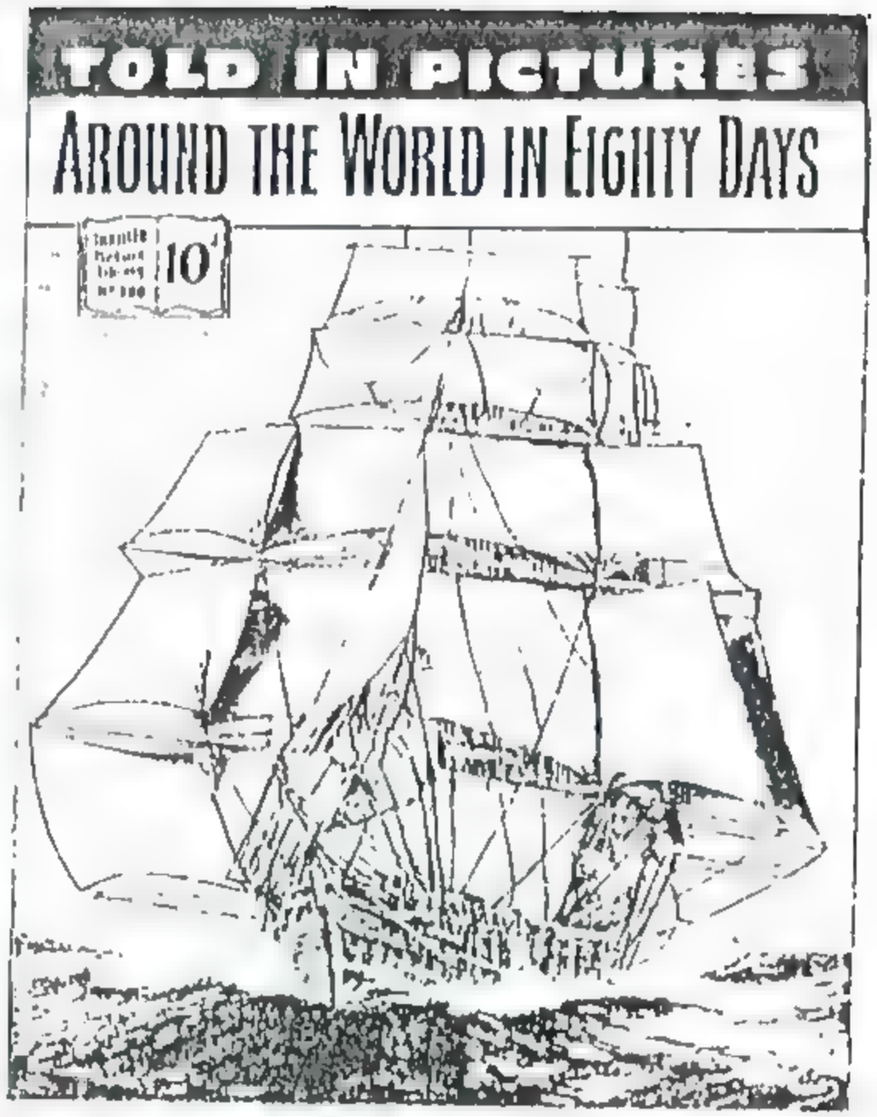
1. THREE MUSKETEERS (PQ17/18)
2. DICK TURPIN (PQ4/29)
3. TREASURE ISLAND (PQ3)
4. ROBIN HOOD (PQ2)
5. GULLIVER'S TRAVELS (PQ7)
7. ALI BABA-40 THIEVES (PQ6)
11. BLACK ARROW (PQ8)
13. CAPTAIN FLAME (PQ5/21)
15. LAST OF-MOHICANS (PQ11)
16. THE GREEN ARCHER
17. THE OUTLAW ORPHAN
18. AGAIN THE RINGER
19. QUO VADIS (film)
20. PHANTOM FOOTSTEPS
21. BLACK HOOD
22. KING OF THE ROAD
23. THE SAINT IN CALIFORNIA
24. KEVIN THE BOLD
25. THE LORING MYSTERY
29. IVANHOE (PQ15)
30. LYONS MAIL AFFAIR (PQ30)
31. JANE EYRE (PQ27)
32. THE BORDER TRUMPET
33. TOM BROWN'S SCHOOLDAYS
34. SWORD OF FORTUNE (PQ20)
35. BARDELYS THE MAGNIFICENT
36. CASTLE DANGEROUS (PQ12)
37. WINDSOR CASTLE (PQ9)
38. CHILDREN OF THE NEW FOREST
39. THE GAY CORINTHIAN
40. WESTWARD HO!
41. THE MAN WHO STOLE THE CROWN JEWELS (PQ14)
42. HUNCHBACK-NOTRE DAME (PQ13)
43. THE SNARE (PQ22)
45. COUNT-MONTE CRISTO (PQ10)
46. PAUL CLIFFORD
47. LORNA DOONE (PQ16)
48. QUENTIN DURWARD
49. GUY FAWKES (PQ24)
50. CAPTAIN BLOOD (PQ26)
51. KENILWORTH (PQ42)
52. HEREWARD THE WAKE
53. PRIDE OF THE RING
54. RED BADGE-COURAGE (PQ23?)
55. HOPALONG CASSIDY
56. SWEEP-SPANISH MAIN (PQ25?)
57. IN THE REIGN OF TERROR
58. SCOTTISH CHIEFS (PQ17)
59. THE TALISMAN (AG37)
60. THE PRARIE
61. THE BLACK SWAN
62. MIDSHIPMAN EASY
63. ST. GEORGE FOR ENGLAND
64. PRISONER-ZENDA
65. BUGLES IN THE AFTERNOON
66. ROGUE'S MOON
67. THE 4 FEATHERS (AG36)
69. LAST OF-BARONS
71. NO DUST ON MY SADDLE
73. SECRET OPERATOR
75. KING'S CAPTAIN
76. COVERED WAGON
77. GREENWOOD OUTLAW
78. THE RED RAPIERS
79. TRUMPETER SOUND
82. THE SWORDSMAN (PQ28)
83. THE APACHE CURSE
86. ROB ROY (PQ31)
88. WHITE INVADER
90. BLACK DRAGOONS (AG42)
94. HIGHWAY BLADE
95. SABRE & TOMAHAWK
96. CAPTAIN KIDD
97. AMBUSH AT GHOST CREEK
99. CLAUDE DUVAL
100. BUFFALO BILL
102. TO VICTORY WITH THE IRON DUKE
103. WAR PARTY
107. BILLY THE KID
108. THE SEA HAWK
109. A CHRISTMAS CAROL (PQ45)
111. STRONGBOW THE MOHAWK
112. DRAW NEAR TO BATTLE
115. GUNS-BROKEN BOW
120. FRONTIER FURY
123. CRAZY HORSE
124. THREE BRAVOS
127. WILD BILL HICKOK
129. JAWS OF TERROR
131. AMBUSH AT RINCON
132. UNDER THE GOLDEN DRAGON
135. APACHE WAR TRAIL
140. FIGHTING DAYS
143. CLOSE RANGE
147. STONEWALL JACKSON WINS HIS SPURS
148. THE PICTURE OF DORIAN GRAY (AG40)
151. JESSE JAMES
156. THE DARK SHADOWS OF LONDON
157. MOBY DICK (AG42)
160. BATTLER BRITTON
163. THE STRONGROOM
167. HE CAME FROM ARIZONA
171. RED BARN MYSTERY
172. THE KNIGHT OF THE RED EAGLE
180. AROUND THE WORLD IN EIGHTY DAYS (AG41)
184. SCOTLAND THE BRAVE
187. WHIPLASH
188. MAX BRAVO, WAR EAGLE OF FRANCE
194. RUN OF THE ARROW
195. THUNDER IN THE SOUTH
197. JACK THURTELL, GENTLEMAN THIEF (PQ58)
235. THE SEA LORD (LORD NELSON)

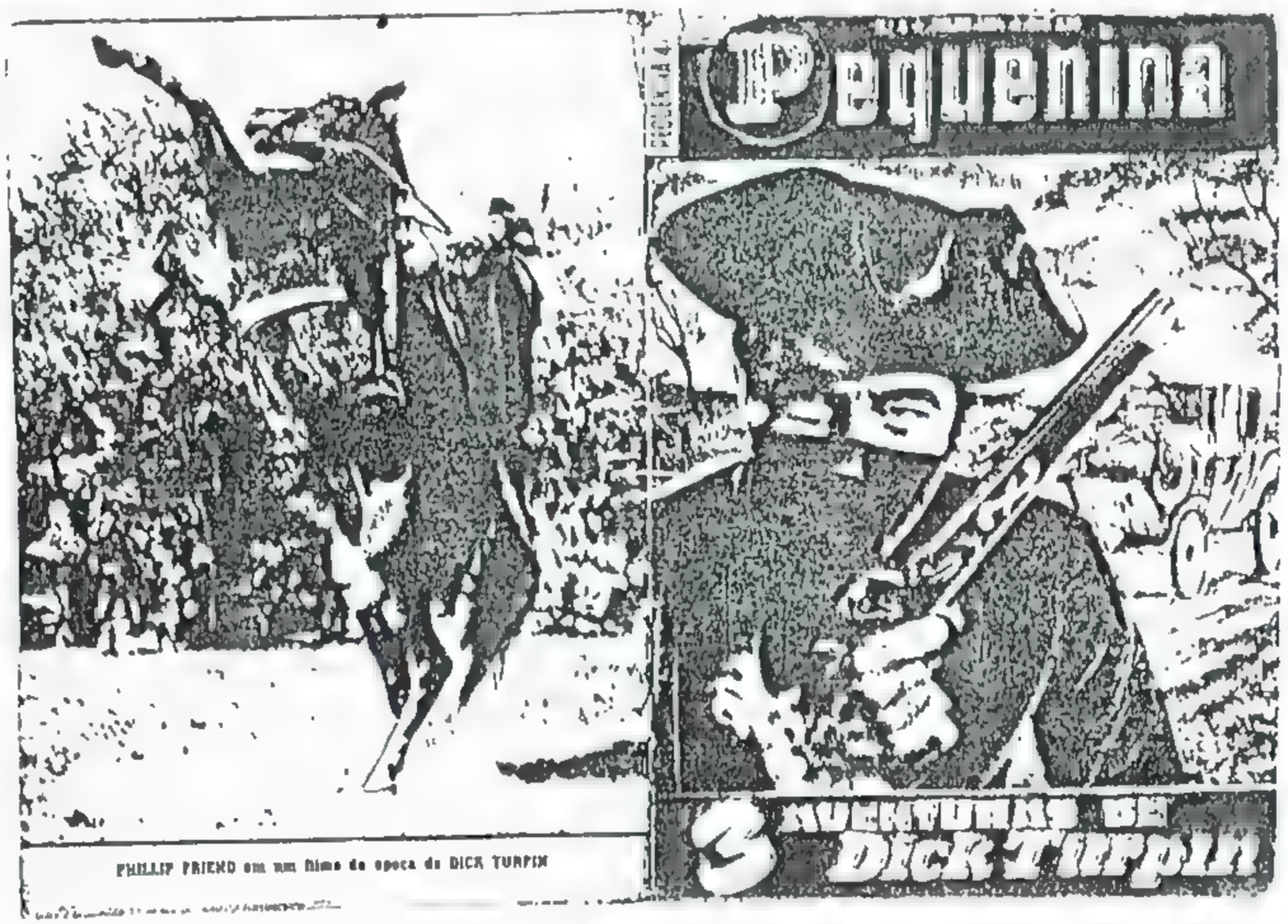
200-450. From this point on the series eliminated classical stories and began to emphasize only folk heroes (DICK TURPIN, ROBIN HOOD, THREE MUSKETEERS), western stories, and war stories.

(AG = Album Gigante, another Brazilian series)


TOLD IN PICTURES
A CHRISTMAS CAROL
The Greatest Christmas Story Ever Written
9d

TOLD IN PICTURES
PICTURE OF DORIAN GRAY
10d


TOLD IN PICTURES
AROUND THE WORLD IN EIGHTY DAYS
10d


Pequenina
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AVENTURAS DE
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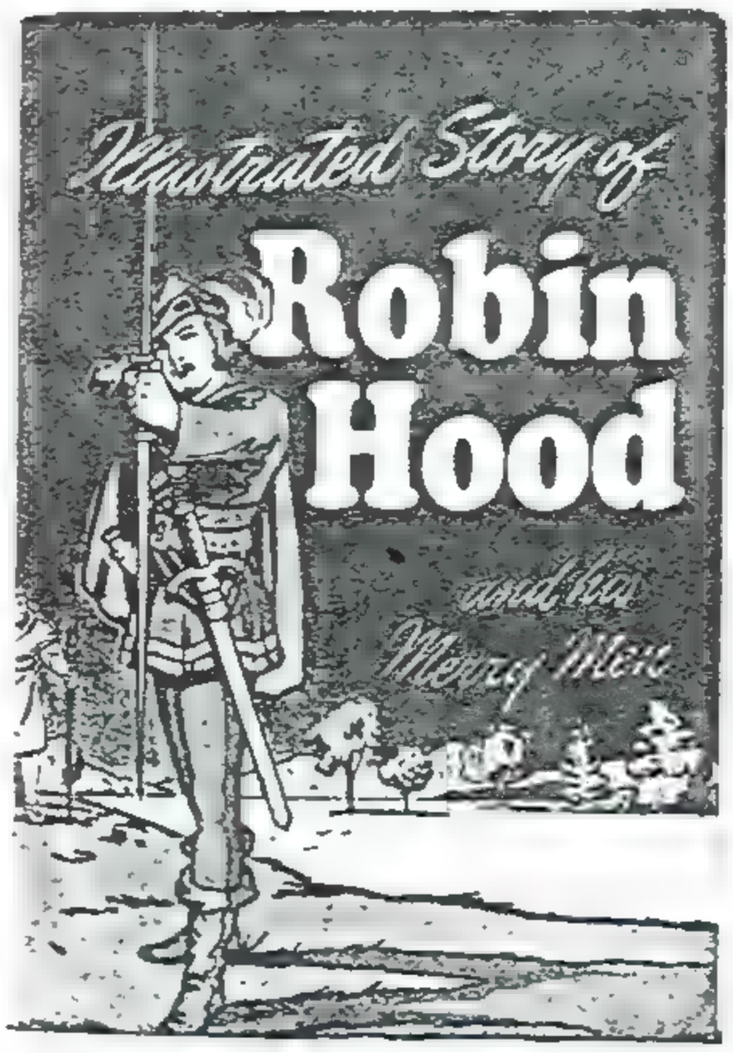

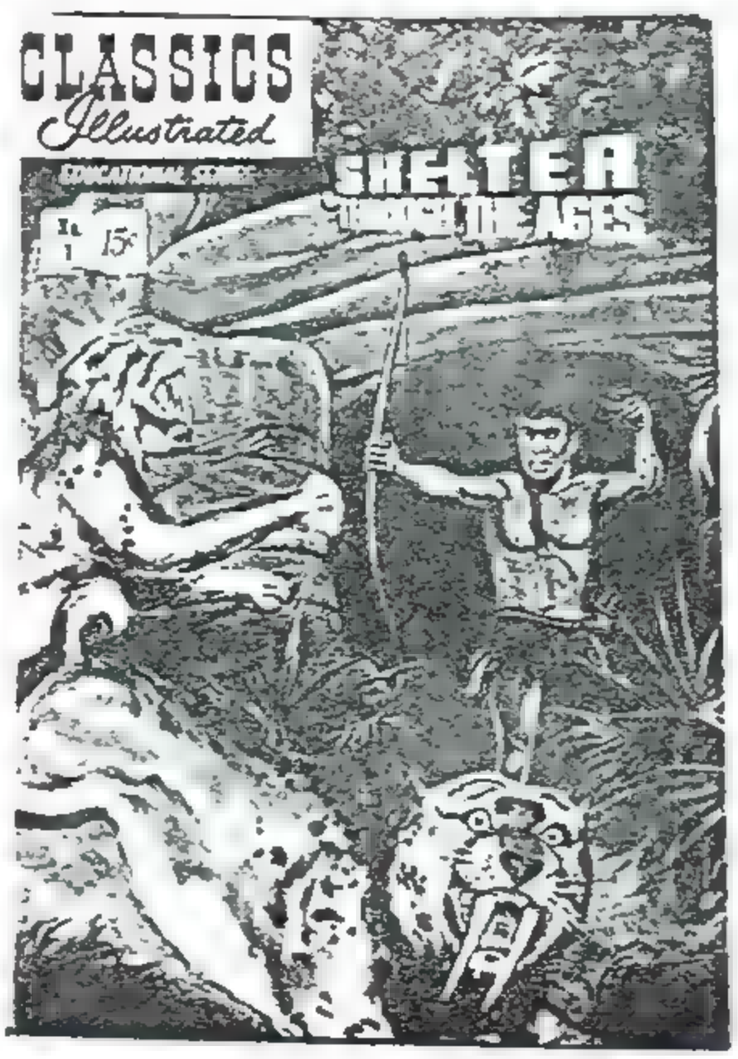

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(W=Wrinkled, otherwise...)

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#4(US15)W/VF 15
#5(US#7)W/F+ 13
#6(US18)W/VF 15
#7(US68)W/VF 15
#9(US28)W/VF 15
#16(US39)W/F+ 13
#26(US65)W/FN 13
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14(114)VG- $4
73(82NPC)FN 19
109(14NPC)F+ 29
154(76)FN+ 6
137. Typee(New Art/US-PC)FN- 19
145. Sail with the Devil. FN+ 22
147. Adv. Baron Munchhausen. FN+ 22
148. Alice-Looking Glass. VG+ 17
149. Nights of Terror. FN 18
151. The Gorilla Hunters. VF- 22
153. The Dog Crusoe. FN 18
155. Queen of Spades. FN 18
157. Saga of King Rolf. FN 19
159. The Ship "WASA". FN+ 22
161. The King's Ring. VF 24
177. Battle at the Mill. VG+ 14
179. The Denver Express. FN- 14
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97(108-PC)VG+ 17
100(NewT.)VG 19
104(NewT.)VG+ 19
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130(NewT.)FN- 19
135(103PC1)VG+ 15
158(NewT.)VG 18
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72(80-LDC)FN- 19
86(NewTitle)VG 19
93(94-PC)FN- 17
95(NewTitle)VG+ 19
98(NewTitle)VG 19
103(111-PC)VG 15
110(NewT.)FN- 19
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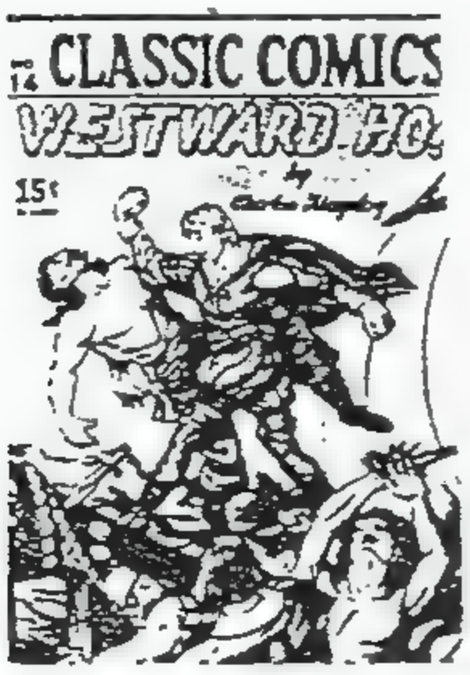

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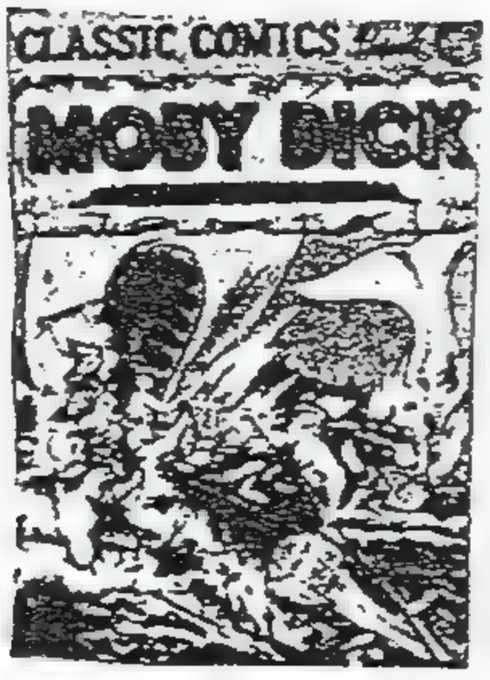

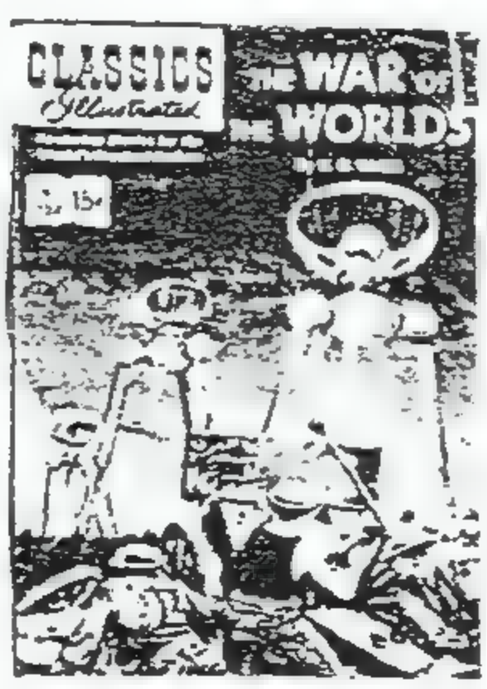

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